

THE ARTS

5

modern PHOTOGRAPHY

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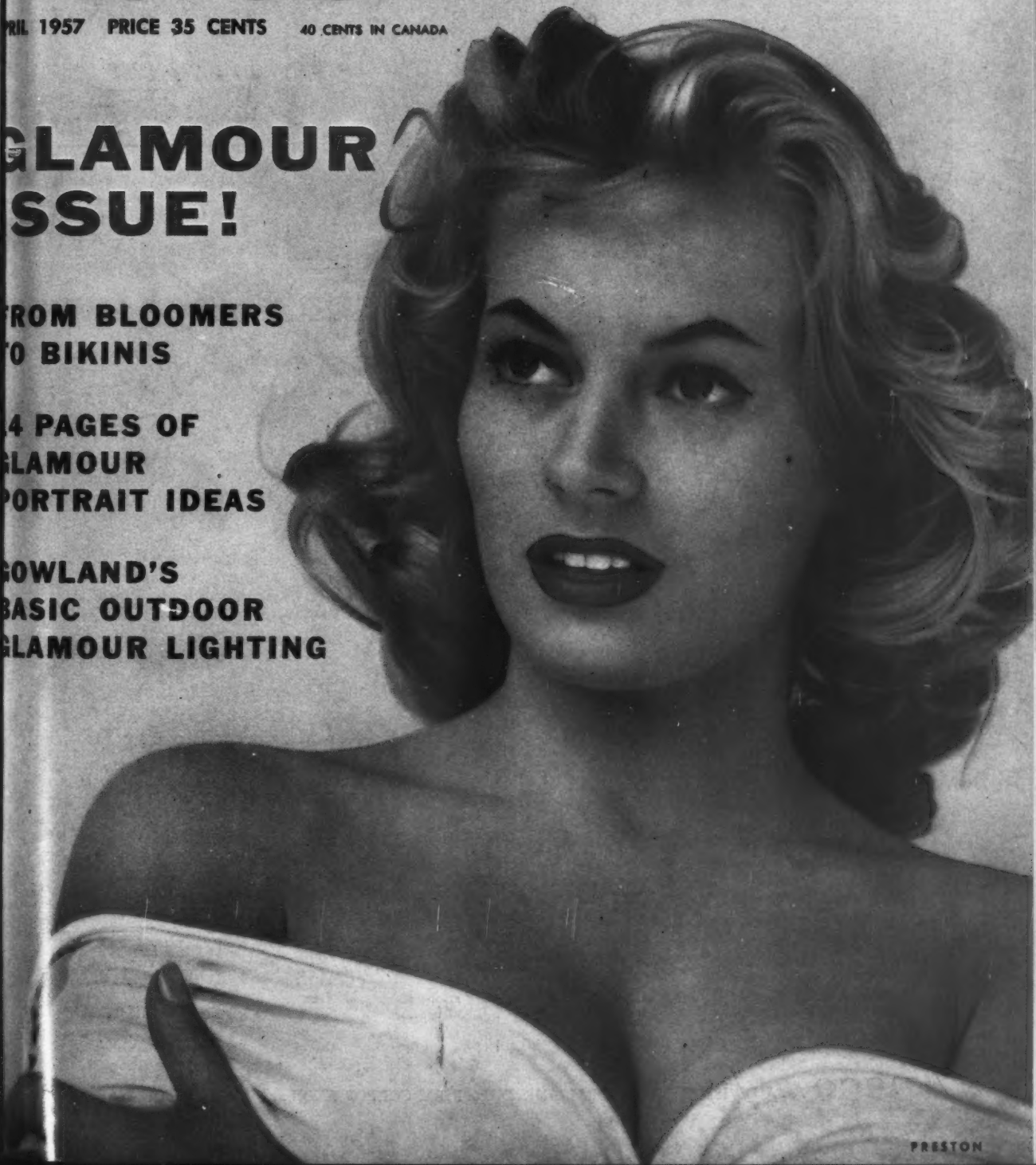
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TO BIKINIS

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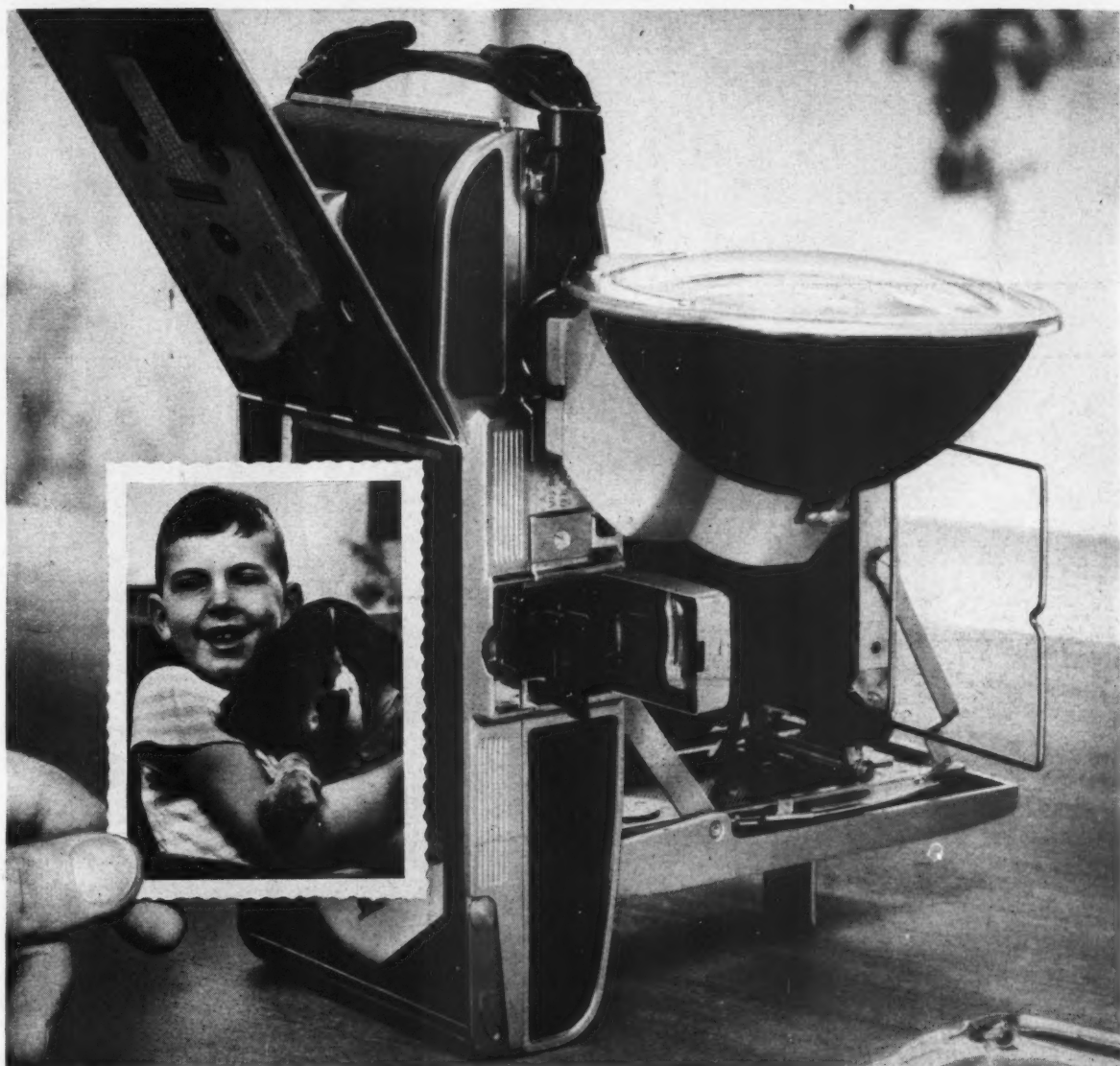
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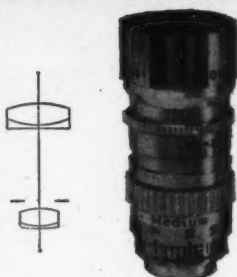
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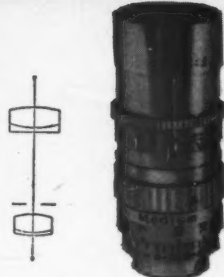
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For 8 mm Cameras with Standard D Mount. Angle of field 9°. f: stops—f:1.9 to f:16. Focusing range—3.5 feet to infinity. Accommodates Series 1 Filters with removable built-in sunshade.

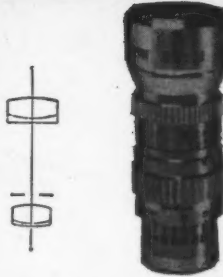
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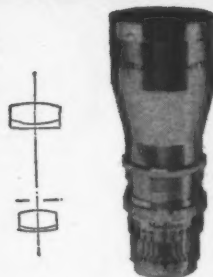
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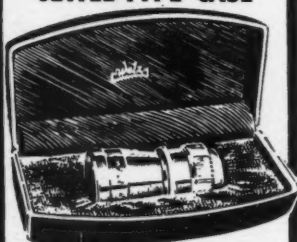
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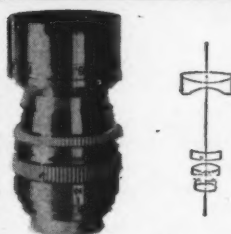
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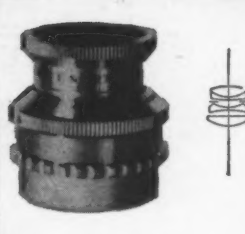
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APRIL, 1957

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Exakta IIa



the new automatic EXA

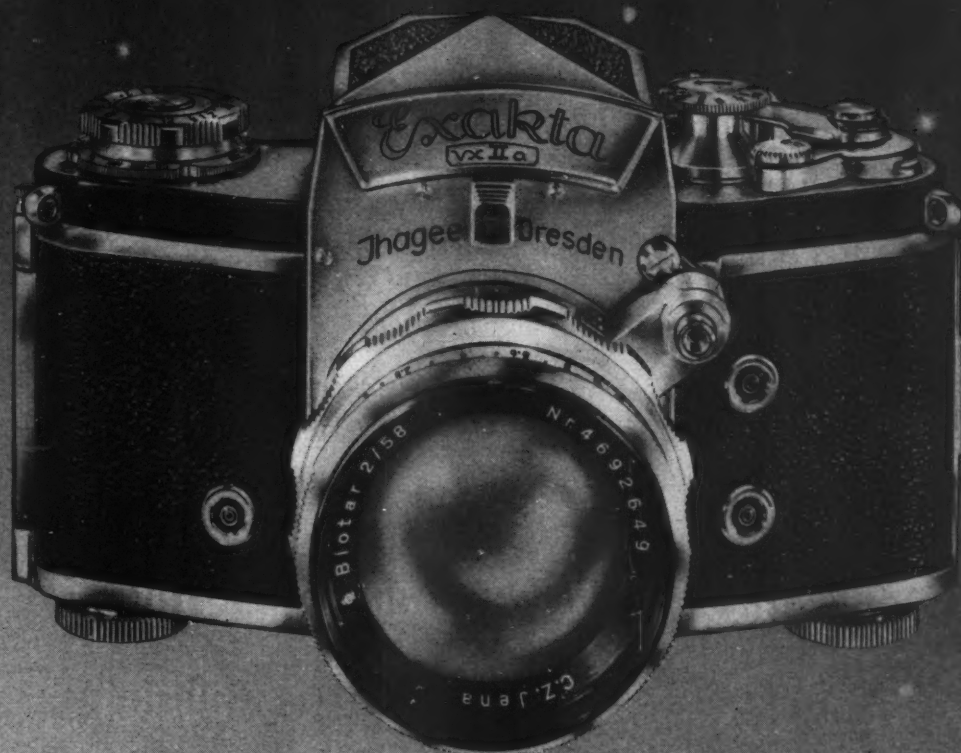


The Automatic Exa is one of the world's most prized cameras because it gives you the outstanding advantages of 35-mm. automatic single lens reflex photography. A streamlined version of the Exakta, the Exa is a marvel of 35-mm. precision miniature engineering which has become one of the most sought-after additions to the working shelf of the most critical camera fan. Measuring only 5"x3½"x2", the Exa is small, and can be put into your pocket. The Exa is so designed that most Exakta equipment is interchangeable with its own. Every Exakta owner will find the Exa to be a welcome fulfillment of his wish for a second camera for himself, or as a gift for his family or favorite friend.

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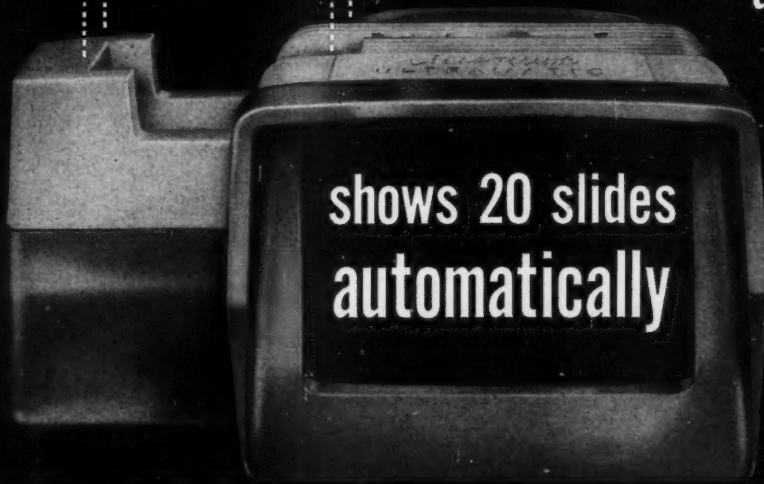
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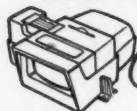
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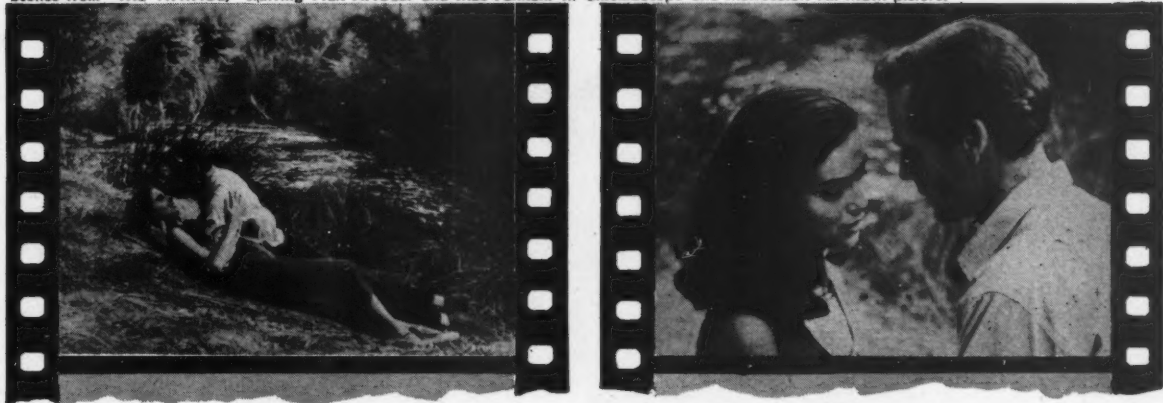


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Canon 8



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CANON 8 OUTDATES FOCUS GUESSWORK
—by through-the-lens, needle-sharp focusing!

CANON 8 OUTDATES PARALLAX ERROR
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Inaugurates New Trends in Movie Camera Design!

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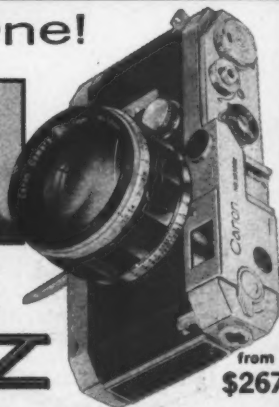
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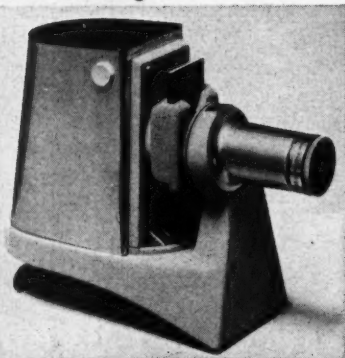
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modern PHOTOGRAPHY

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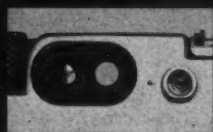
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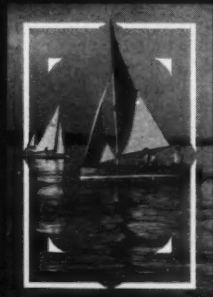
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looking through IIIg viewfinder.



film reminder dial of IIIg.

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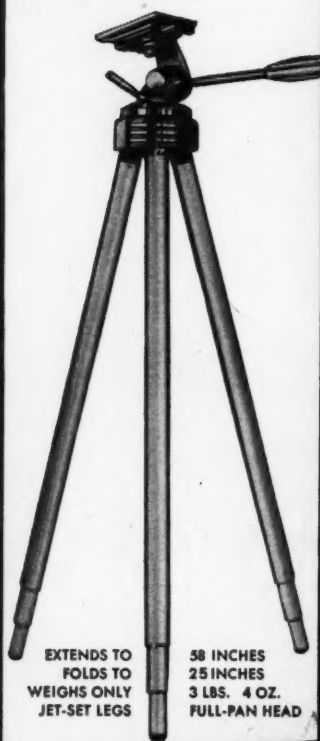
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Coffee Break WITH THE EDITORS

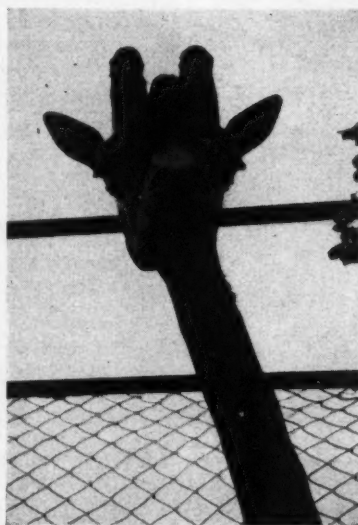
THIS MONTH'S COVER . . .

With Anita Ekberg on the cover of this issue of *MODERN*, there just isn't any need to say anything—the cover just about says it all. We can't think of anyone who could better be on a cover of a glamour issue than Miss Ekberg. What's more, there's a lot more Ekberg inside.

David P. Preston did the cover shot in an improvised studio out in Hollywood. He used a 4 x 5 Speed Graphic loaded with Daylight Ektachrome and equipped with a Wollensak Raptor 135mm lens. The main light came from a large window, with three electronic flash units used for modified bounce fill-in light. Camera setting was 1/50 sec. at f/6.3.

A GIRAFFE BY ANY OTHER NAME . .

Our editorial faces are slightly red. Mr. J. E. Cooke, a *MODERN* reader from Larchmont, N. Y., picked up this little paradox in one of our recent issues. The photograph and caption explain what happened. The slug is a standard



BUY IT FROM YOUR PHOTO DEALER

one and is inserted throughout the magazine—but was not intended as a picture caption. Mr. Cooke states that he "can't find a dealer that carries them—any suggestions?"

Ever faithful to *MODERN*'s readers, we did some research. Photographically speaking, a giraffe can be obtained at some photographic stores.

It's a boom-type lighting unit with a swiveling light head.

We checked on the price of a real live giraffe with the Trefflich Pet Department Store in New York. It's \$2,100 f.o.b. Tanganyika, East Africa, and \$3,500 delivered. You'll have to order it through your local zoo, Mr. Cooke.

SANDY IN JAPAN . . .

Take any two human beings, from any two countries, and if they own cameras they will find a language bridge. There's really nothing new about that idea, but recently its validity was proven again. Sanford Roth, a photographer whose pictures have ap-



Sandy and a friend. . .

peared in *MODERN* many times, turned out to be almost as familiar to Japanese amateurs as he is to those in the U. S.

It seemed that no matter where he went in Japan, Sandy was recognized. In Japan to cover the filming of *The Teahouse of the August Moon*, Sandy was photographed almost as many times as he himself clicked the shutter. Incidentally, Sandy liked the Japanese as much as they seemed to like him. Sandy also dropped in at the Nikon factory in Tokyo to take a look at how things were done.

AN AWARD FOR CALLAHAN . . .

Harry Callahan, whose "pure, personal and startling photographs" appeared in *MODERN*, February 1957, has been awarded a fellowship by the Graham Foundation for Advanced Studies in Fine Arts. The foundation was conceived by the late Ernest R. Graham, Chicago architect. The reason for the foundation is to make it possible for highly creative people to continue their studies. The fellowships, worth \$10,000 each, can be used by the re-

(Continued on page 16)

CONTAFLEX

TWO ADDITIONAL MODELS

Quick-change Lenses



Carl Zeiss Pro-Tessar
f/4 35mm.

Carl Zeiss Pro-Tessar
f/4 85mm.

CONTAFLEX III

Contaflex IV has built-in
exposure meter.

As additions to the Contaflex I and II, Zeiss Ikon now offers the new Contaflex models III and IV with interchangeable lenses.

Standard equipment of the III and IV is the Carl Zeiss Tessar f/2.8 50mm lens. BUT the front element of the Tessar is interchangeable with a Pro-Tessar f/4 35mm wide-angle lens component and with a Pro-Tessar f/4 85mm tele-lens component. These component lenses are attached in bayonet mount, a Zeiss Ikon invention which insures optical accuracy and speedy interchange. No extra devices are needed when using these additional lenses.

All four Contaflex models permit parallax-free viewing and focusing right through the lens and any lens combination at full opening. Large, brilliant view of the scene being taken. You focus with combined ground-glass and split-image rangefinder simultaneously. Pre-set diaphragm automatically closes down to selected stop when shutter is released.

All Contaflex models have Synchro Compur MXV shutter with self-timer. Speeds to 1/500. Models II and IV have a built-in photoelectric exposure meter of latest direct-reading type.

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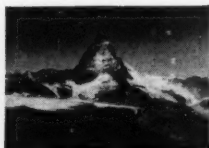
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YOU include more in your interior and architectural shots with 60° wide angle coverage.

YOU move right in on small objects like jewels, flowers and insects as well as industrial and medical ultra close-ups and obtain "Lifesize" reality.

YOU zoom all the way from infinity—to medium distances—to wide-angles—to ultra close-ups . . . with ONE turn of ONE LENS!



Infinity



Medium range



Wide angle



Ultra close-up

- NO extension tubes, no bellows, no supplementary lenses—ONE extreme, continuous focusing range!
- NO extra figure charts—reproduction scales and exposure factors are marked right on the lens!
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Also: ALPA-Alorar 50mm f/3.5	199.00	279.00	319.00
Kern Switar 50mm f/1.8 APOCHROMAT with Automatic Diaphragm	359.00	429.00	469.00
ALPA Makro-Kilar 40mm f/3.5 E (focuses from infinity to 4")	99.00		
ALPA Makro-Kilar 40mm f/3.5 D (focuses from infinity to 2")	124.00		
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COFFEE BREAK

(Continued from page 14)

cipients for any form of study or research. Callahan is head of photography instruction at the Illinois Institute of Technology and is the only photographer among the nine artists who received grants. Much, if not all, of Callahan's work has been centered around the Mid-West. Now, he plans to take a year's leave of absence for a tour of Europe, where he wants to continue with his experimental approach to photography.

AS BIG AS LIFE OR BIGGER . . .

Color transparencies seem to get bigger and bigger—and at the same time people are finding more and more uses for them. The latest is in theatrical production. One of the biggest transparencies ever made, and certainly the biggest for the particular application, graced the stage of the Roxy Theatre in New York during its recent Christmas show. The transparency measures a full 60 x 20 feet and is used as a backdrop for one of the numbers in the show. The transparency is actually a shot of Bryce Canyon in Utah, but it was cropped to resemble the mountain country of Japan. Most amazing thing about it is that it started out in life as two overlapping 8 x 10 Ektacolor shots. The huge blow-up was made in sections and then put together with transparent tape that is practically invisible unless you stand right next to the backdrop.

A lot of color television people have been around to see it—eying the tremendous possibilities for TV sets—with scaled down versions of course. Right now, Roxy stage designers are experimenting with three dimensional set-ups. One transparency is placed behind another, giving an illusion of depth.

COMING NEXT MONTH . . .

If you own a 2 1/4 x 2 1/4 reflex camera, don't miss the May issue of MODERN. The editors have planned the issue with the tremendous scope of this kind of camera in mind. If you want a whole load of ideas that will help you get the most out of your 2 1/4 x 2 1/4 reflex, they'll be waiting for you at your local newsstand—with the label, MODERN PHOTOGRAPHY.

One of the biggest and best things that's happened to 2 1/4 x 2 1/4 reflex fans in recent years has been the advent of the super-size slide. We have a story on the fire that will give you all the dope you need to take advantage of the new color transparency format—and tell you how to get the most benefit from it.

There will be articles on new and novel cameras, a new film, and a different approach to the high resolution films. Another article will cover a unique treatment of the problem of getting on film the color values that your eye sees.

the LAST WORD

Who Said That?

Sirs:

I have been a faithful reader of your publication for the past two or three years and have always enjoyed its articles. I received and enjoyed your January issue, too, and that's why I'm writing.

In the third place of "I Tried It My-



self," the data for the picture states that it was taken with a Rolleiflex at $f/2$, $1/30$ sec. All I would like to know is HOW?

You have likely had letters about this error by this time, but, if not, a very avid follower with the Air Force in Germany reminds you.

APO, New York, N. Y.

Roger E. Honzik

• Thanks to Mr. Honzik, and several other alert readers, for reminding us that $f/2.8$ is the widest aperture on any Rolleiflex. However, F. B. Grunzweig's Santa was caught at $f/2$ and $1/30$ sec. —but the camera was a Leica, not a Rollei. Our copy editor has been given five demerits.—Ed.

Ever Since Eve

Sirs:

If Wingate Paine's photograph of Suzy Parker (MODERN, Oct. 1956, p. 62) is supposed to typify Eve, then Miss Parker's lipstick and nail polish are aesthetically right but historically wrong. Eve did not wear anything until after she had eaten the apple.

Or perhaps Eve was looking hungrily in the direction of Adam after having eaten her first apple, and was holding the second apple, as bait, without kissing distance of her lips.

I, being an Adams, am very fond of apples, but I have always offered them

(Continued on page 18)

ENJOY THE THRILL OF
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POWERMATIC

Built in automation, so automatic, that it runs itself! For completely automatic projection of 2×2 and Bantam Slides; 500-watt illumination and "king sized" optics assure astonishing brilliance with corner-to-corner slide coverage. Powermatic is loaded with exclusive features! Built-in room light control — turns room light off when projector is turned on. Control projector from across the room with remote control button.

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Precision cast-aluminum body with tuckaway storage compartment for power cord. Handsomely styled in two-tone brown and golden tan. Complete with sleek, slip-on aircraft luggage type case and 6 trays for \$119.50. Remote control cord \$4.95. Automatic timer \$24.50. Extra trays \$1.00 each. $F/2.8$ lens \$9.00.



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THE LAST WORD

(Continued from page 17)

to others, or have eaten them myself, in a completely matter-of-fact manner without making a big production of it, which is, perhaps,

why I remain

Clayton, N. Y. Miss Hester Adams

Parents & Pictures

Sirs:

This is my favorite portrait of my son. I have taken several hundred pictures of him, but this one seems to typify the things I want to remember about him as a boy. He had been playing all day and had relaxed in this natural pose, tired but happy. It was



late in the afternoon, and the light was soft and diffused.

I believe it is a good portrait. Not just because it is of my son, but because it delineates, without words, my idea of a real boy.
Birmingham, Ala. John G. Reese

To Blur or Not to Blur

Sirs:

I have no quarrel with those who go in for blurred, out-of-focus, low key, high key, and extremely grainy pictures. But of late it seems to me you have gone off the deep end with this type of photography. Looking at this month's issue, I can find at least ten pictures which would cost a news photographer his job if he laid them on an editor's desk.

A lot of your readers, I am convinced, are valiantly striving to produce sharp, non-grainy, middle-tone shots that have depth of field and good composition—pictures which tell a story and can be reproduced on news-sheet.

Why not start a section in your excellent magazine for us? After all, what is the purpose of articles on new lenses, featuring extremely sharp definition if you buy and use pictures that ignore these advances? I'll grant you that it takes a good photog to make a blurred picture with today's equipment, but you've found some who seem to be adept at it.

Allegan, Mich.

Don Wood



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How Would YOU Like to Make Over \$100 a Week From the Start—Al Victor Did!

"Since graduating, I've done all kinds of photography—Weddings, Portraits, Theatrical, Publicity, Commercial, Industrial, Fashion, Legal. I also have my own studio. From the start my income has never been less than \$100 a week. With your wonderful training, anyone can succeed as I have."



How Would YOU Like to Buy a New Camera, Pay Your Tuition With Before-Graduation Earnings—Robert Buskirk Did!

"NYI's Learn-By-Doing training turned my amateur teen-age efforts into BIG PAY. BIG TIME professional photography. Long before I graduated, I was able to buy a new Press camera besides paying for my tuition with my earnings. Shortly after, I landed this job of my dreams as Press Photographer—and I'm only 19! I sincerely thank NYI."



How Would YOU Like to Earn 4 Times as much as You Earn Now—Henry E. Glossing, Jr. Did!

"Seems like yesterday I started working in the Photography Department of the Indianapolis Times. Now I'm Director of Photography here! I have 5 people working under me—AND I MAKE 4 TIMES AS MUCH AS WHEN I STARTED! Photography is a terrific field and NYI training has opened wide the door to success."



How Would YOU Like to be a 5 out of 5 Prize-Winner— then Land a Top Job— Robert M. Takis Did!

"While in the Navy I enrolled for NYI training. Then 5 out of 5 pictures I submitted in the All-Navy Photo Contest were ALL WINNERS. Now out of the service, I've settled down with the well-known Paul Parker Studios, doing News and Public Relations photography and earning a wonderful salary!"

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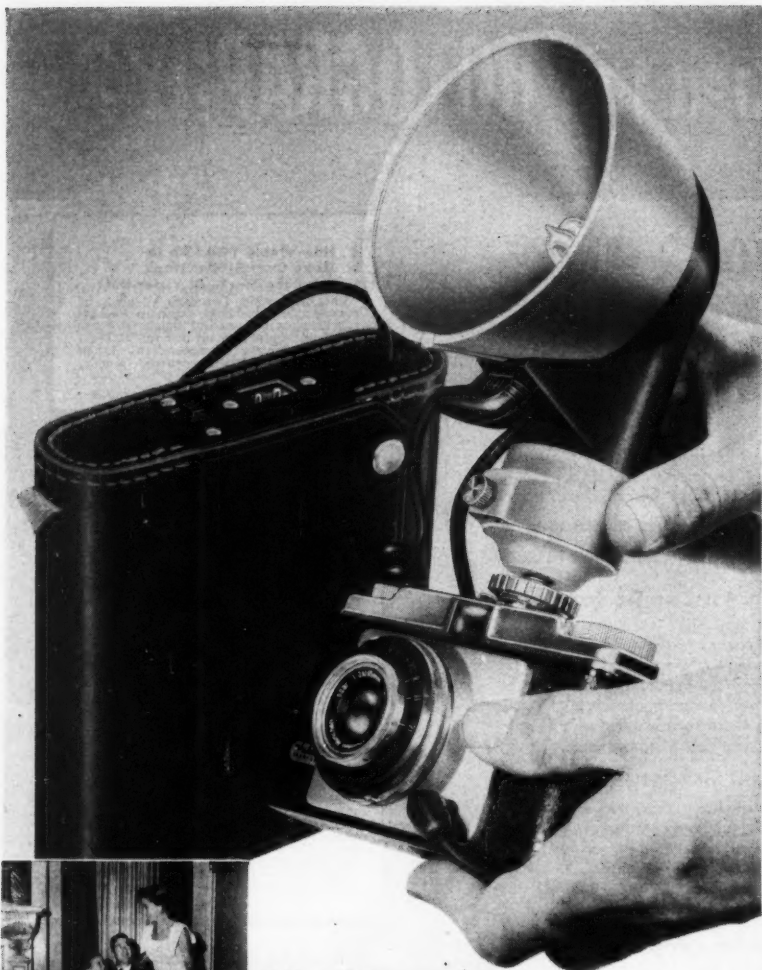
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Taken with Pressmaster lamp head. Note even illumination.



Taken with ordinary reflector. Note "hot spot", dark corners.

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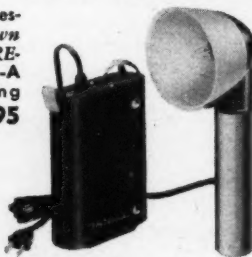
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Strobonar 62-A for accessory clip mounting (shown above on Heiland PREMIERE* Camera); 61-A for bracket mounting (at right).
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new photo books

SOUTH AFRICA IN TRANSITION, text by Alan Paton, photographs by Dan Weiner, 98 pages, 83 illustrations. Charles Scribner's Sons, N. Y. Price \$5

This picture-text report on a recent journey through the turbulent country of South Africa is marked by a quality rare in the polemical literature of our times. That quality is objective understatement. There can be no argument that this book has a point of view. It would have to, since it is the collaborative effort of the South African novelist Alan Paton, whose attitudes toward the extremist, racist bigots of his own country were demonstrated in his two books *Cry the Beloved Country* and *Too Late the Phalarope*, and American photographer Dan Weiner, whose remarkable documents of the American scene show deep understanding of the social forces at work in our country.

Mr. Paton has contributed a quiet, factual text which will help the unknowing American reader to gain a historical, geographical, and economic framework in which to better understand Mr. Weiner's fine pictures of a country in transition. Transition from what to what it is hard to say—since the forces of power seem to be trying to push the natives backward into history, while the natural evolution of the natives is pushing them forward.

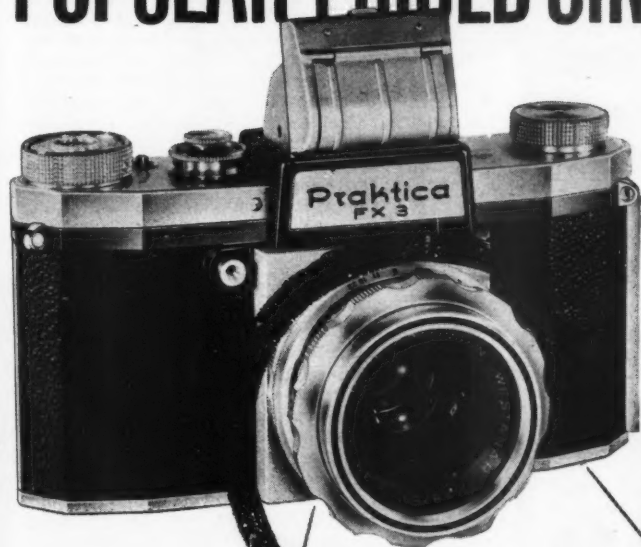
Constantly, Mr. Weiner's camera forces upon the reader the comparison between the beauty of the land and the poverty of the native Africans and colored peoples. There are pictures to shock, pictures to evoke an appreciation of natural beauty, pictures of great sympathy. But, above all, Mr. Paton and Mr. Weiner have stated their point of view so quietly, so without hysteria, that you will be surprised how much you have learned about this powder keg called South Africa after you put the book down.—J.J.

IMPRESSIONS OF EUROPE, VOLUMES I, II, by Ihei Kimura. 203 illustrations in Volume I, 82 illustrations in Volume II. Asahi Shimbun Publishing Corp. Price \$11.50 each volume.

Ihei Kimura is known as the Cartier-Bresson of Japan. Cartier-Bresson has published two volumes of his European pictures, *The Decisive Moment* and *The Europeans*. Now Kimura follows with two volumes of his impressions of Europe. There is a difference. Cartier-Bresson is a European. He sees the people as his people. He is an observer, but a part of what he sees. Kimura is Japanese. He is the foreign commentator. He, like Cartier-Bresson, finds the decisive moment, the candid approach. But his moments are not as decisive. His feeling not as close to his subject. His approach more that of the journalist than of the countryman. Less reflection, more description.

(Continued on page 22)

FIRST WITH INTERNAL IRIS IN A AUTOMATIC POPULAR-PRICED SINGLE-LENS REFLEX



THE NEW 1957
Praktica

FX3

Here's the most exciting news of the year for the photographic fan who's yearned for a superb automatic single-lens reflex camera in the popular-priced range.

Now, the popular-priced Praktica FX3—already established as the best dollar-for-dollar value in the fine camera field—comes to you in a brand-new 1957 model with internally-coupled automatic lenses. These permit you to focus at full aperture, for maximum light. Then, when you press the shutter release, the iris diaphragm automatically closes to the selected aperture and the picture is simultaneously taken. This feature is usually found in higher-priced cameras only.

With the new, 1957 Praktica FX3, the whole wide world of photography is within your grasp. Fine portrait work, carefully composed scenic shots, fast-action pictures. You get all the advantages of 35-mm. photography—easy handling, speed and film economy. You get the unique benefits of single-lens photography—ground glass focusing that delivers ideal control of composition and lighting—through-the-lens visibility—freedom from parallax error—a perfect preview of the picture you're going to get!

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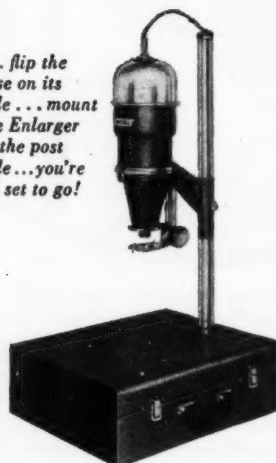


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NEW PHOTO BOOKS

(Continued from page 20)

Moreover he is in a hurry. Europe is big. There is a lot to see. Cartier-Bresson lingers, waits patiently. He's at home with no place to go.

So much for comparison. Now back to Kimura. He employs Leica cameras with a variety of lenses. Technique is excellent. You will find him the ideal photo tourist. He notices people with strange hats. They don't wear them in Japan (or in the U. S.). He is intrigued. Onto film they go. French children play more entrancingly than other children, or so Kimura says. He neatly encloses them in a 35mm frame with such dispatch you feel that only a 1:1.5 picture area ratio could possibly do. Monks, old ladies with drooping umbrellas, clattering street bands, rubble pickers, the fat man complete with cane sitting on a rickety chair. Hurriedly, he captures them. He is the swift observer, capable, taking the travel and vacation pictures we would like to take, that we think we are taking, but don't.

Both volumes have large sections of color photographs which show that Kimura handles color equally as well as black-and-white. All photos are well reproduced. Advice: buy Volume I first. It has more pictures. And like Cartier-Bresson, Kimura too has produced a first volume quite superior to the second. Devotees of photojournalism will want both. In any event, watch the name Kimura. First, cameras from Japan. Next export may be photographers.—H. K.

COMPOSITION IN PICTURES, second edition, by Ray Bethers. 244 pages, illus. Pitman Publishing Corp., Price: \$5.95.

Here Bethers has analyzed common composition techniques, calling them by occasionally uncommon names. Nearly every page shows a reproduction of a painting which is accompanied by a brief explanation of the type of composition used: symmetrical composition, rotating volumes in space, equivocal space, etc.

Bethers does not attempt to discuss the relation of composition and content (just to mention one of those minor aspects of painting or photography). He has said, in fact, in the preface to the first edition, "... composition is the picture." Well, if you are at all a content man, you may be left feeling hungry for that main dish, meaning.—D. J.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 39.



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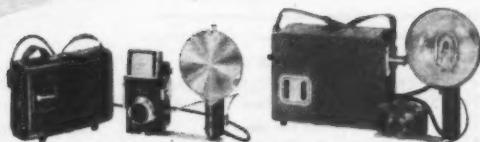
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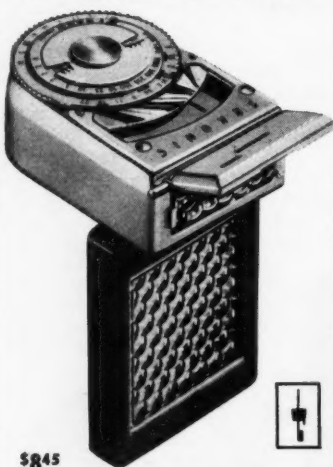
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the CAMERA CLUBS

by MABEL SCACHERI

It's easy for a new club member to develop an inferiority complex—but there are ways for the old hands to build his confidence.



I was called upon to judge the monthly color slide contest for a local camera club recently—a rather new one which happened to include a high percentage of beginners. Naturally, quite a number

of typical beginner's errors appeared in the slides, especially the choice of unrewarding material. The maker would find a sunny, pleasant spot outdoors and he'd shoot, even though the material, as handled, didn't make a picture. I pointed this out, as tactfully as I could.

And, just as tactfully, one of the members said to me, "Have you ever heard that beauty is in the eye of the beholder?"

Now I know you think I said something sassy like, "Yes, but *taste* isn't." No such thing. I applied liberal oil to the troubled waters, and later made what I think was a helpful suggestion to the club president.

I told him what the Brooklyn Camera Club does to keep its members, whether beginners or not, from feeling they are victimized by prejudiced judges. They let each member enter the same picture four times in four monthly contests, each presided over by a different judge.

Now it is perfectly true that some judges, maybe all of them, can be prejudiced. One judge may like sailboat pictures and overrate them, or dislike sailboat pictures and underrate them.

But if four different judges praise a picture, it must have something. If they turn thumbs down, it can't be so hot. If some of them praise it and others tear it apart, the maker can save his wounds by pointing out to friends, "See, judges are half of them nuts."

Anything which salves those wounds, and keeps beginners from feeling that they are fighting out of their class, is very desirable in a camera club. It is this inferiority complex which makes many camera fans shy away from joining a club in the first place.

Being thin-skinned is a human trait,

(Continued on page 26)

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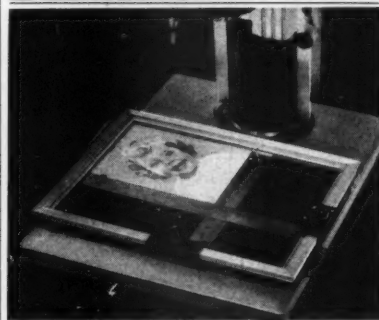
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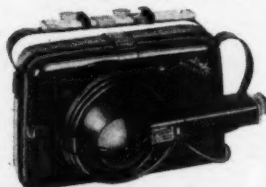
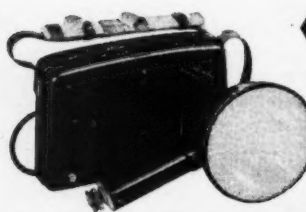
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CAMERA CLUBS (Continued from page 24)

and we can't remodel the human race. The purpose of this discourse is to suggest ways of keeping the new members happy, with no punctuated pride, no sense of being a cat that has strayed into a kennel.

Obviously you go out of your way to be friendly toward new members and to give them the basic training which will move them up nearer the head of the class.

Here we come to another unfortunate human trait. Let's say that Pete is extra-good at print making and Bill is a wizard on the use of lights, and Jim is quite a boy at hopping up color shots by adroit use of filters. So you ask them to put on a demonstration for the benefit of the club, especially the greener members.

Do they try to be really helpful? Often they do, and are. Then again, some turn out to be show-offs. They don't attempt to make things really clear, to give genuine instruction. Their aim seems only to prove how great they are, and nothing contributes more to that new-member blues than such a demonstration.

The greenhorn doesn't understand a thing the guy said, so he (Greenhorn) must be pretty dumb, and he can't make pictures as well as the big-shot demonstrator, so why not just drop out of the club and go back to happy, aimless snapshooting? It happens all the time.

An assignment will help

Then by all means give Joe and all the new members some club job to do; writing something for the monthly bulletin, helping to fold and mail out the bulletin and other notices, running the slide projector, or at least helping the projectionist keep the slides in order. The new members may be clumsier than the old hands, but so what?

Every now and then the president or program chairman should make a point of praising the fine cooperative spirit of the new members.

Of course, you don't need to go on pampering new members indefinitely. In a few months they will feel they are part of the gang, their work will improve and a judge will praise it, and pretty soon you will hear Joe Greenhorn telling an even newer member, "This is a great club—you learn plenty here. Think nothing of it if your pictures don't get anywhere at first. I know it was a shock to me to be told that some of mine were pretty much run-of-the-mill. But it doesn't take long to catch on. And the members are so nice and friendly."

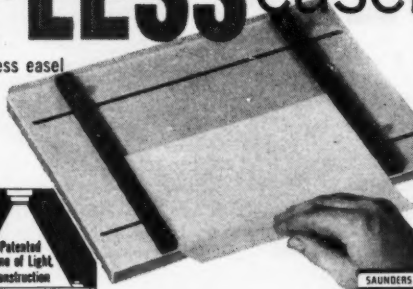
Then you know Joe can be left on his own. And, let me hasten to add, not all the Joes do bad work at the start. Quite often they'll pull the rug out from under the old members by walking off with top awards. My advice applies only to the Joes who need reassurance.—THE END

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First it was the Yashica A, C, and LM. Never before had such quality been seen at such prices. Now there is a new Yashica — the YashicaMAT — and you have to see it to believe it.

Every detail of this exciting new camera reflects quality — from the rugged film-advance crank — to the rough-and-ready solid die-cast body — to the luxurious pebble-grain leather finish, trimmed in satin chrome.

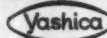
As for optics, Yashica management searched far and wide for lenses befitting this masterpiece of camera engineering. The superb 4-element lenses of the YashicaMAT will more than please the most critical user.

Frankly, the best way to judge this new YashicaMAT is to see and try it for yourself. Careful — once you get the feel of a YashicaMAT, you just won't want to leave it behind.

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modern COLOR

by ROBERT CRANDALL

Processing your own Ektachrome color film. It takes care and patience, but the rewards in satisfaction are great.

I have been asked many questions by miniature camera enthusiasts regarding the processing of color film in their own homes. Let me say now that, as a color technician, I am definitely biased in my thoughts on the subject. To me, the actual processing of the color film is just as important and interesting as the exposing of it. However, it must be realized that not everyone is equipped with either the desire to process his own color film, or the "do-it-yourself" ability to accomplish it.

For those photographers who get full artistic enjoyment from exposing and projecting their color transparencies without being tempted to process their own, I would recommend that they remain "status quo." For, the precise and meticulous care required to develop your own color film needs that special enthusiasm that will keep you in your darkroom, or kitchen, as the case may be, for the three to four hours it takes from start to finish.

Why do-it-yourself?

If you can't decide whether or not you should try your own processing, ask yourself the question, "Why should I?" Perhaps the technical-minded would enjoy the challenge in mixing the chemicals properly, to close tolerances, or the need for accurate temperature control. If such is the case, he would also get a kick out of the need for perfect timing in the developers, or perfecting the rhythmic agitation of the film that is necessary to achieve consistent color quality and density from one roll of film to the next.

Perhaps you are the photographer who enjoys finishing your own black-and-whites for the satisfaction it gives you. If so, then you will enjoy the pleasure of seeing your color pictures progress from the negative stage, where it is possible to judge the exposure of your pictures after a little practice, through the color developer, fix, and bleach; until, finally, after the final hypo, your efforts are rewarded with full color pictures that will make you shout, "Hey, Mom, come on out and take a look at what I did."

The true experimentalist will, or should, definitely process his own color pictures. For, in the color process he will find a new outlet for obtaining variations in color, density, contrast.

(Continued on page 30)

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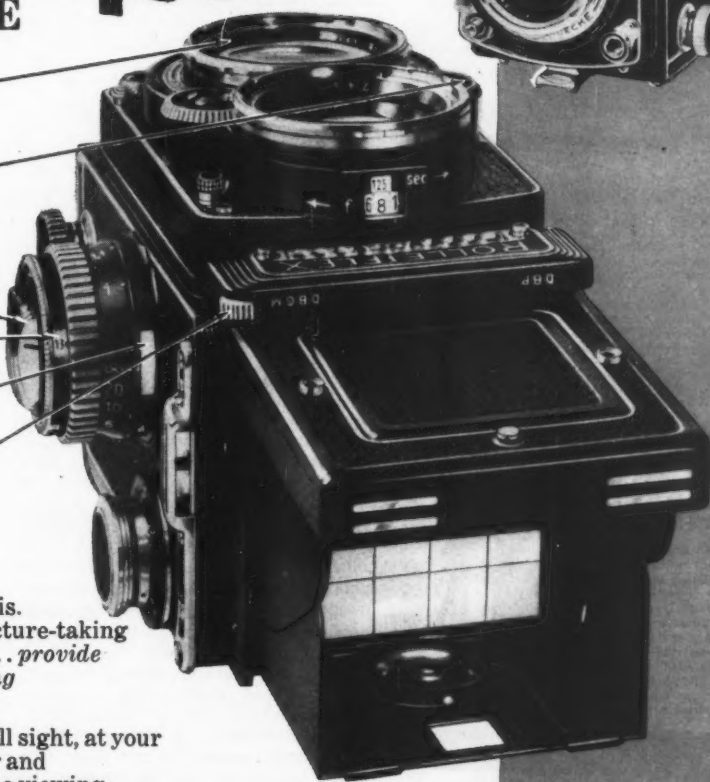
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Note how the controls are kept in full sight, at your finger tips. Both the exposure meter and depth-of-field scale are read from the viewing position. And the meter is *not* like any you've seen before. It's a highly sensitive, *two range* meter for accurate settings in dim or bright light, with provision for measuring incident light; and it's ruggedly constructed in true Rollei tradition. The depth-of-field scale, *also exclusive*, automatically gives you the exact depth-of-field being covered for every shot. You can also set the camera instantly for maximum depth for all diaphragm settings. And the lenses provided are of special air-spaced construction (Schneider XENOTAR or Zeiss PLANAR) unsurpassed for critical work in black and white or color.

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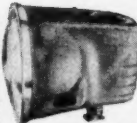
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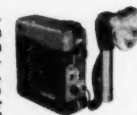


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American Speedlight Corporation
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Middle Village 79, N. Y.

MODERN COLOR

(Continued from page 28)

and speed to help him in producing different and aesthetic results. It is only fair to warn those deliberately changing the Ektachrome process, however, that the manufacturer does not recommend it or condone it. But, to most of us, such rules were made to be broken, even if we don't get our money back if something goes wrong.

Readjusting the mental image

Regardless of which category you fall into, the first prerequisite is to readjust your mental concept from black-and-white to color, in theory as well as technique.

Ektachrome is a reversal-type film which, when processing is complete, becomes a positive transparency. This is accomplished by a reversal process which first develops the negative, then, through a series of steps, converts it into a colored positive image. Therefore, it stands that any effect in the negative developer (first developer) will affect the results of the positive developer (color developer).

We know that in black-and-white photography, if overexposure or overdevelopment produces a dense negative, we can increase our printing time to produce a print of normal density. In the color process, however, overexposure of the film or overdevelopment in the negative developer will use up part of the silver bromide that is needed for development of the positive color image, thereby producing a less dense, thin transparency.

At this point, a simple rule of thumb might be that the greatest variables in the color process are exposure of the original transparency and negative development, whereas development of the color positive image is a constant.

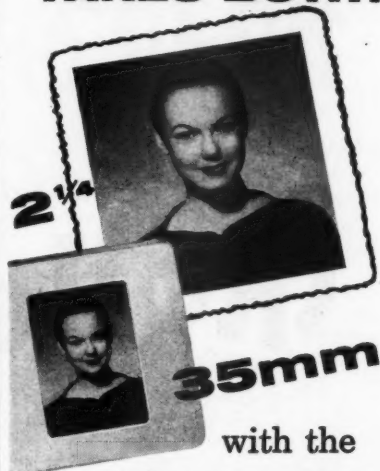
In the brief space of this column, I cannot take you through the basic color processing procedures; nor would I, as there is sufficient data available in each processing kit sold by Eastman Kodak. There are also available at your local dealer's various publications by the Eastman Kodak Co., giving sound and practical advice on the proper development of Ektachrome. My objectives are, (1) to create a desire in my readers to try their own color processing, and experience the thrill of accomplishing this modern miracle of color chemistry, and (2) to include for their consideration advice and modern techniques practiced only in commercial laboratories.

Set up your own standards

Regardless of whether or not you are interested in quality results using Eastman Kodak's recommendations, or in experimental results, the best advice I can give is to start off by standardizing your shooting with your processing. Use the film and shooting situations with which you are most familiar. If you are testing Daylight

(Continued on page 32)

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Time passes. You shoot pictures — good ones — but not *the picture*, not yet. Then, while photographing another figure of despair, before another torn building, you suddenly hear an incongruous tinkle of laughter. You wheel around, Nikon in hand.

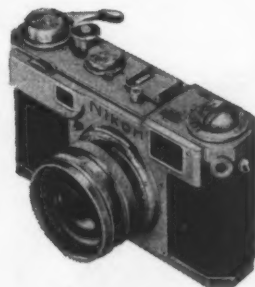
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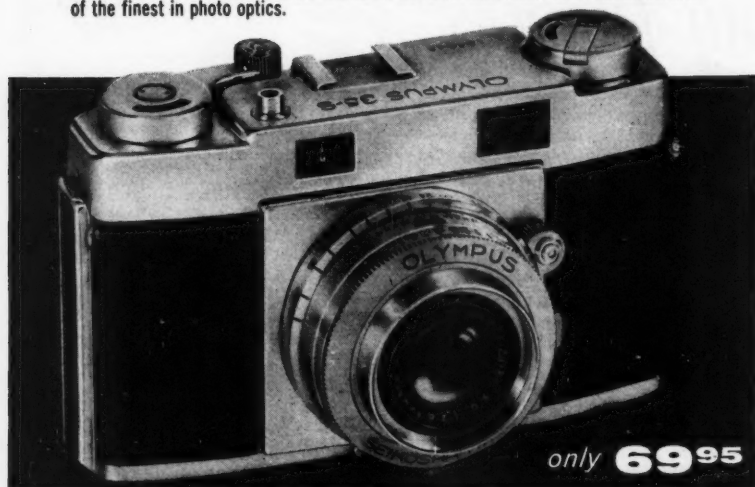
the Fastest Handling '35'
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any
camera
check
these
12 amazing
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MODERN COLOR

(Continued from page 30)

E-2 Ektachrome, the recommended procedure would be to select an average subject on a bright, sunny day. Bracket your normal exposures when using the rated film speed, for plus and minus one f-stop, at half-stop intervals. If you wish to go one step further, I would also suggest a second series of bracketed exposures using a CC-10 Cyan filter, with a filter compensation of 1/3 stop. Inspection will tell you which exposure and color is preferable; and, if your processing is normal, will provide a basis for all further exposures.

With Ektachrome Type F, using clear Class M flashbulbs, no filter should be used. My experience has been that Type F Ektachrome used with No. 2 photofloods requires no filter when exposures are approximately 1 second. An exposure index of 10 has given proper results under these conditions.

Can Ektachrome be "pushed?"

In discussing the processing of E-2 Ektachrome film, I would like to answer the question most commonly occurring. Is it possible to increase the speed of E-2 Ektachrome and not change the color balance? It is possible to increase the film speed of E-2 Ektachrome by increasing first development time. However, the color balance will shift, and the contrast will be increased.

Increases in Ektachrome film speeds up to an exposure index of 64 are possible by increasing first development from 10 minutes (normal) to 15 minutes or higher. But, increased first development will produce a decided overall color shift to magenta that may or may not be objectionable, depending upon your color taste or the subject photographed. It is possible to decrease the excess amount of magenta resulting from increased first development through the use of a CC-10 (color compensating) Green filter. The density of the green filter would be dependent upon your process and proportionate to the amount of increased development given the film. As a starter, I would recommend a CC-10 Green shooting filter, plus a 15-minute first development to obtain an effective film speed of 50. Sports photographers and newsmen often use the high speed color process to record an event in color where the fidelity of the color is not important, but the action is. I would suggest that the high speed process be used in the same manner, and not for your normal quality shooting.

For copy work in color, such as copying paintings, where softer values (lower contrast) are advantageous, the reverse of high speed development is used. By increasing exposure time by 2/3 of an f-stop, and lowering the first development to 8 minutes, but

(Continued on page 34)

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MODERN COLOR

(Continued from page 32)

keeping the color developer at its normal time, we have been able to achieve better reproduction of art on Ektachrome E-2, with excellent color results.

Other color changes for the experimentalist can be achieved by increasing the color development, which will give less red saturation. Conversely, decreasing color development will give a plus red factor until a point is reached that will affect the black in the subject. This means that with decrease in color development time, blacks become thinner—less and less black. In the case of extreme underdevelopment the transparency is red overall, the red being most visible in the normally black areas. Excessive lowering and raising of the temperature of the first developer will also cause extreme results that are hardly normal, but which might provide a "color derivation" of a subject.

For best in color quality

For the serious photographer desiring the best in quality with a standard Ektachrome process, permit me to express some advice based on experience. When mixing your developers, take care that you do not beat air into your solutions. The best way of mixing is with a stirring rod; but, if you use a food mixer or egg beater, don't whip it. If you do, you will oxidize your developing agent and weaken your developers.

Give the film a thorough second exposure after the hardening bath by twisting the Nikor reel, or similar spool, under the No. 2 photoflood to be sure all areas have been flooded with light. Be absolutely sure that your wash water does not deviate beyond the limits of 73 to 75 degrees and that sufficient washing is given as specified in your instructions. The five-second agitation per minute, performed in exactly the same way each time, is both scientific and correct. Keep your developing tank in a water bath of correct temperature, so that the room temperature will not cause a temperature change during the long development times.

I have limited this article to a discussion of Ektachrome E-2, 620 and 35mm roll film. In a future column we will discuss the home processing of Anscochrome.—THE END

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CORRECTION: METER MATTER

While awaiting the first Kodak Retina Reflex eye-level 35mm camera (Photokina Report, January, MODERN) for testing, we've learned that the built in photo-electric exposure meter is made by P. Gossen & Co. rather than by Metrawatt AG as previously reported.—THE END

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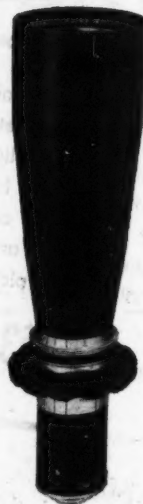
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the YOUNG photographer

by HARRY A. GOLDSTEIN,
AFSA

Photo contests encourage creative expression—are fun, too. Why not promote one of your own?



The first activity a new school camera club should promote is a photographic contest. A contest will do much to increase the enthusiasm of the club's members. It will encourage creative expres-

sion and craftsmanship, and everyone will have a lot of fun, too.

It is important that you properly name your contest right from the start, because a good name will bring public recognition to both you and your club. Some examples are the *East High School Salon of Photography*, the *East High School Photography Contest*, or the *East High School Photographic Exhibition*. I've listed them in the order of their present day popularity.

Now let's take up entrance regulations, judges, awards and prizes, a system of determining winners, and other problems.

Who may enter?

All boys and girls in the school should be invited to enter their best photographic work. The contest should be open to all. In some schools the junior high school students compete in one group and the 10th, 11th, and 12th grade students in another group.

In the beginning it is a good idea to set a limit on the print size. Some feel nothing larger than 8 x 10 in. should be accepted, while others feel 11 x 14 in. is O.K. Personally I think the cost of photographic paper should be considered by the group before a final decision is made.

All prints should be mounted on 16 x 20 in. vertical mounting board. Photographs look so much better when mounted that I suggest this procedure be followed. A student should be allowed to enter only two pictures in each division. It is far better to enter two good photographs than many poor ones. Pictures entered in the contest should have been taken after a specified date—usually it's the first day of school. All photographs are to be returned at the conclusion of the contest.

(Continued on page 38)

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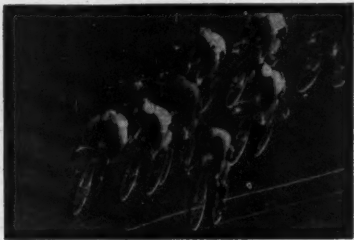
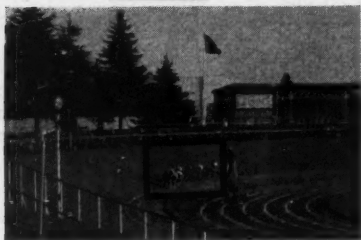
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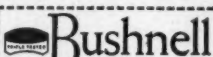
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YOUNG PHOTOGRAPHER

(Continued from page 36)

In setting up the various divisions of the contest it is well to remember that these same photographs can later be entered in many of the nationally known contests for students.

Here are suggested photographic divisions which you can use in your own contest. The divisions are as follows for both black-and-white and color:

1. Portraits
2. Pets
3. School life
4. Community life
5. Still life
6. Sports
7. Scenic
8. Tinting (optional)

Where to find judges?

The judging should be done by outstanding photographers in your community. Ask the president of the local adult camera club to take charge of the judging. Suggest that he pick five members of the club to judge the show.

Visit the local photographic merchants and explain your contest. Many times they will offer merchandise to be given as prizes. You can also approach some outstanding citizen or photographer. Explain your program to him. In some cases individuals have offered a cash prize sufficient to enroll a winner in some school to pursue further his photographic education.

How should prizes be awarded?

Awards can be determined by various point systems. The grand prize is based on the total number of points. The following system is suggested for each division:

- 1st place—5 points
- 2nd place—3 points
- 3rd place—2 points
- 4th place—1 point

If you have a graphic arts department in your school, explain your contest to the teacher and ask him to have some ribbons printed for the winning photographs.

Where shall you hold your salon?

Some local shops are only too happy to hang your show, while others say the school halls are best. We hang our show at the local museum for about two to three weeks. Thus everyone is afforded ample time to view the exhibit. As your club grows and other photo clubs are started in other schools, it would be interesting to set up competitions on a city-wide basis.

I hope the ideas set forth above will encourage many clubs to initiate their own salons of photography. Don't think for a minute that adults are the only ones who can show outstanding work. Youngsters often hang pictures that make the oldsters sit up and take notice. See what you can do in your community. If you have questions, be sure and write to me. Good luck!

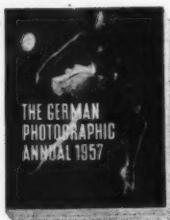
—THE END

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This is one photographic festival that's going to have it all—no matter what the professional or amateur photographer has a desire to see or do. Whether you hunger after the latest in professional, advanced amateur, or amateur equipment, have a big yen to shoot pictures against a multitude of exotic backgrounds, want to see some of the best photographs ever assembled, or hear the latest dope on picture making techniques, you'll find it all at IPEX in one big package.

IPEX is going to be an international affair in just about the largest sense possible. In addition to almost 200 exhibitors from the United States, nearly 100 manufacturers from England, France, Germany, Australia,

Asia, and other foreign lands will crowd into the 30 acres of floor space. Their displays will present the latest advances in photographic equipment.

Even the front of the armory is being done over to keep it in tune with the Exposition. Red columns, 40 feet high, will tower over the entrance to the building. Yellow wings crossed by bands of blue will flank the columns. World globes set into the center of two huge, symbolic lenses decorate the facade on either side.

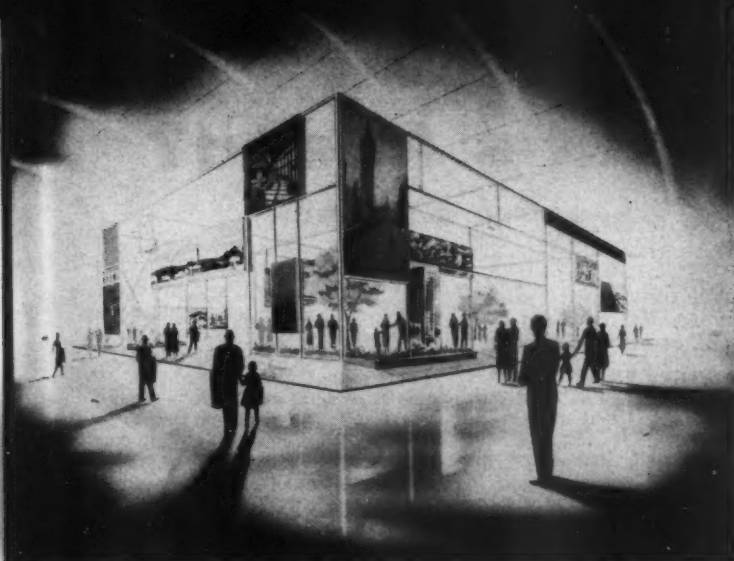
Once through the facade, you'll see one of the most striking exhibits ever put together for a photographic festival—the one-half acre Garden of Color. This is the Theme Center of the show, and dominates the center of the armory. A huge web-like frame, 24 feet high, it is designed to display 12 huge color transparencies, seven color prints, and eight black-and-white prints.

And the Theme Center is not just a display of striking photographs. Under the huge structure are to be trees, hedges, a brook, and a waterfall created to provide backgrounds for stills and movies in color and black-and-white for camera-carrying visitors. Light levels will be precisely controlled to provide fine picture-taking conditions. Signs will offer recommended lens openings and shutter speeds.

Another feature of the show will be "Around the World on a Roll of Film." Sets representing scenes from 10 foreign countries will provide a chance to take a photo trip around the globe without ever leaving the armory. Properly costumed models will be on hand, or you can use the sets for your own family shots. Dancing and other movie items are on the schedule.

The Westinghouse exhibit will have a real international flavor. Two young ladies will give a lecture on photography—but in pantomime. You'll be able to hear the words that go with the action by picking up one of a ring of phones. But you'll have to check the labeling on the phone or you may find that the lecture is coming through in Spanish or French. Of course, there will be phones spouting English.

One place that's bound to attract a great many people at the show is the Photo Theatre. On the list of events



for the theatre are appearances by famous names from Hollywood and the television screen, "how-to-do-it" demonstrations by leading authorities, symposiums on important topics with top photographic people in attendance, and audience participation sessions.

One of the most startling displays of photographs at the festival is billed as a pictorial narrative. Physically, it will cover some 400 feet of floor space. In scope, it represents an attempt to document photography in the world in which we live. How the camera helps to make our lives better in industry, business, journalism, education, medicine, personal life, and science is, in essence, the intent of the display.

If you've been aching for some real, serious photographic conversation, Washington, starting with March 22, is the place for you. The cooperating groups will hold conventions in hotels located conveniently near the armory. The Photographic Society of America meets at the Raleigh Hotel, the Photographers' Association of America at the Sheraton Park and Shoreham, the Master Photo Dealers' and Finishers' Association at the Statler and Mayflower, and the National Press Photographers at the Willard and Washington.

The Queen of the National Press Photographers will be crowned in Washington, and, naturally, visitors to IPEX will have a chance to photograph the young lady.

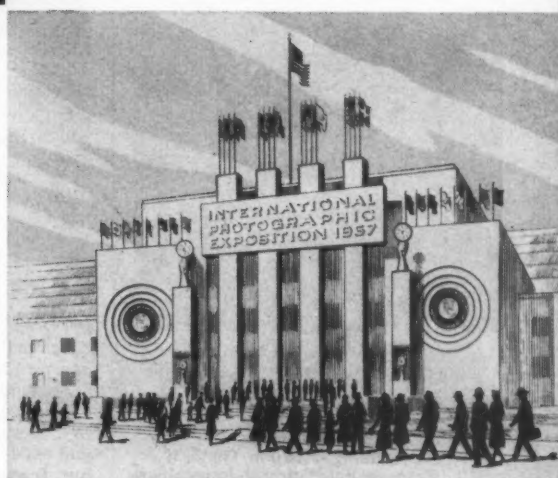
And Washington itself is putting its best photographic foot forward, with special exhibitions scheduled for the Dept. of Defense, Federal Bureau of Investigation, Dept. of Commerce, the National Archives, Library of Congress, Dept. of Agriculture, the Smithsonian Institution, and the *Washington Post-Times Herald*.

Make your plans to attend now. Washington is within an easy one-day, round-trip drive from a number of cities: Richmond, Va.; Dover, Md.; Lancaster, Pa.; Fredericksburg, Va.; Martinsburg, W. Va.; Baltimore, Md.; and many others. If you plan to stay more than one day, it may be a good idea to come to Washington during the latter part of the show. Hotel reservations will be much easier to obtain. See you in Washington.

—THE END



Watch for the poster, above, at your local camera store. Theme Center, left, is called Garden of Color. Below, new facade that will greet festival visitors.



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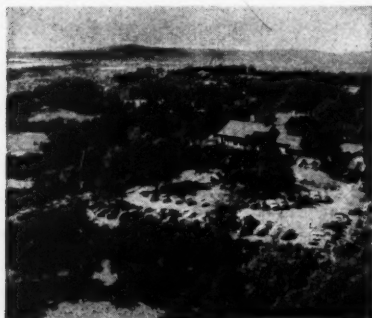
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What's Ahead?

by LLOYD E. VARDEN

"Practical" tests with photographic materials are often misleading. What are the reasons?



A few months ago I had the usual annual task of cleaning out my files for the previous year. In going through the folders under "comparative tests," which contained reports on tests that I had made in 1956, I was struck by the fact that my results were always contrary to the claims which I was supposed to confirm. Of course, in the consulting business one gets involved most often in testing non-standard items, most of which have yet to be put on the market.

For example, a well-intentioned photographer might concoct a film developer formula and convince himself that it gives unique results far superior to those obtainable with any other film developer. His photographic buddies admire his work and they too get sold on the idea that the developer really has something. So they encourage him to put the developer on the market, and even offer to endorse its outstanding features, based on their actual practical experience with it.

In no time at all the photographer-inventor visualizes himself as the president of a prosperous photographic chemical concern. He sends out samples to "name" photographers outside his immediate circle of buddies, eventually building up a backlog of testimonies that give him the courage to attack Wall Street for the financial backing to get the company going.

Now you can say what you want about financial investors, but I have found them to be pretty wise. They are not readily bowled over by a collection of testimonial letters. They will listen to almost any proposition, but invariably they reserve decision until they have obtained independent evaluations. This is where the consultant comes in.

A sample is provided him with a list of claims, supported by an impressive array of names, and he is asked to make his tests in comparison with certain established products to see if the claims can be confirmed. Then the fun begins!

"Practical" tests seldom valid

During 1956 I tested no "super" product or process which lived up to its claims, i.e., products or processes tested for the purposes stated above.

I try in every case to give the "inventor" the benefit of the doubt because I cannot assume that my results are beyond question. But when I find, for example, that a developer claimed to give 3 to 4 times rated film speed shows consistently a loss of one to two lens stops in film speed when compared with Eastman Kodak D-76, I feel certain that my results fail to confirm the claims.

In some instances, the major claims for a product *can* be supported, but the product still cannot be endorsed because properties *not* claimed are so objectionable. This is where most practical inventors in photography fall down. They make a fetish of one particular property or type of result and completely ignore a half-dozen other important considerations. Since we have been discussing film developers, an example can be given in this area to explain what I mean. I base the example on a true case, but naturally cannot mention the developer, especially now that it is *on the market*.

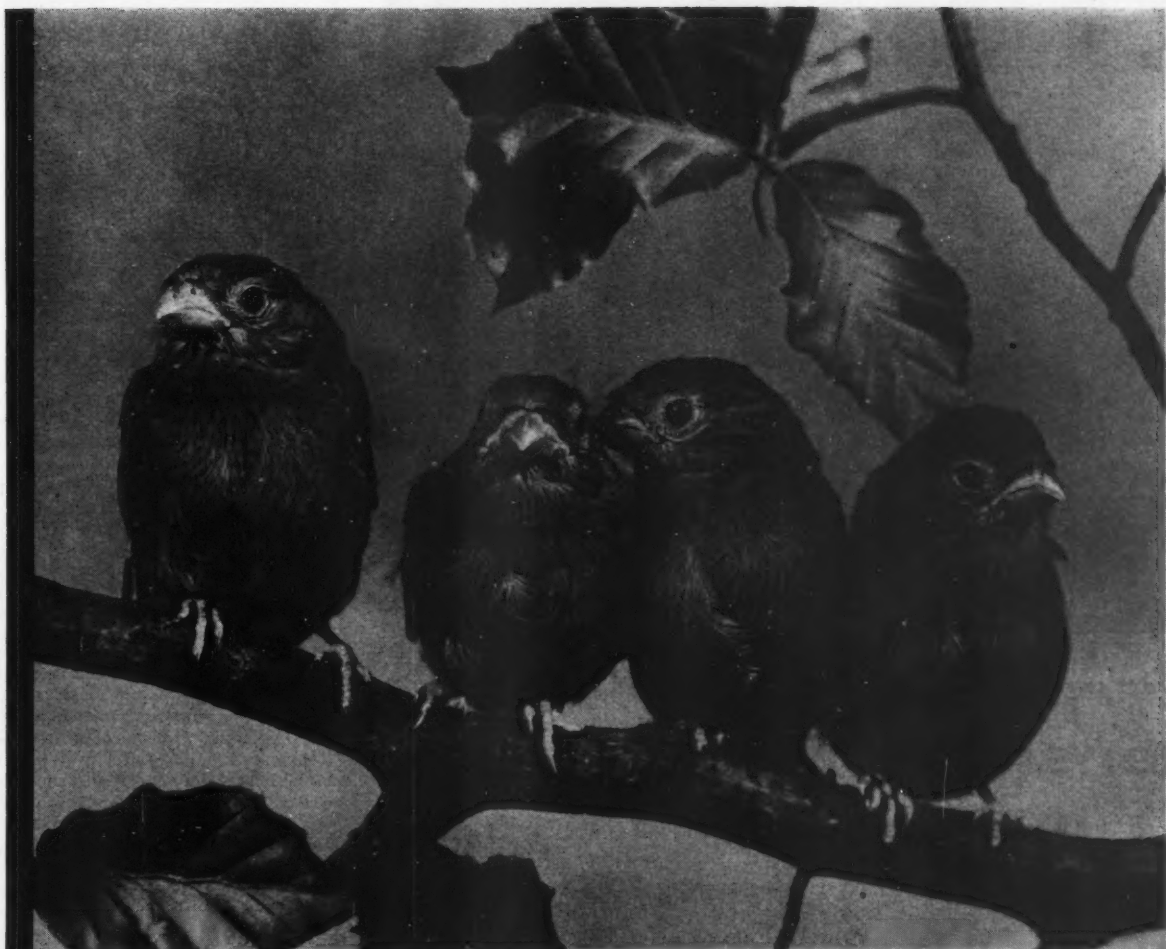
"Miracle" developer vs. D-76

The developer was claimed to give at least double film speed with all negative materials, and improved graininess characteristics at developing times of no more than two to four minutes (68 F), depending upon the film. In comparing the developer against D-76, using sensitometric strips and plotting the results for a wide range of developing times, the film speed derived with most films was the same as that obtained with D-76 for about 50% prolonged development. But whereas D-76 gave density values resulting in smooth gradation curves that could be drawn with a minimum of "fudging," the miracle developer gave a density progression that did not come close to complying with any French curves in my possession. There was a severe flattening of contrast in the middle densities, and a very irregular gradation in the highlight areas. And with some films there was dichroic fog.

In making graininess evaluations from practical exposures, the results were slightly worse than those obtained with D-76 when comparisons were made at gamma values as equal as could be measured.

Nevertheless, in the hands of a practical photographer, this developer would produce a negative (the film having been exposed about one lens stop less than normal) in approximately 3 minutes, thus "proving" that the developer must be superior to any other developer that requires 18 to 20

(Continued on page 44)



WHEN ENTHUSIASM RUNS SKY HIGH!

Looks like one of these birds is talking! Reminds us of something that happens when camera fans get together. They exchange ideas, and they talk a lot about cameras. When there's a LEICA M-3 owner in the crowd, you can be sure he's talking about how perfect a camera can be.

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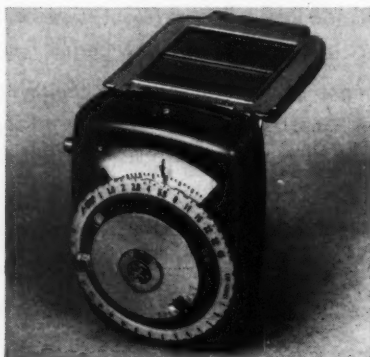
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GENERAL  ELECTRIC

WHAT'S AHEAD?

(Continued from page 42)

minutes to produce equivalent density in shadow areas.

What this all boils down to is the fact that most practical tests conducted by photographers are completely meaningless. Comparisons and evaluations are not made at equal density and gamma levels, nor are all factors properly weighed against each other to allow rational conclusions.

What to do about it

You may wonder why I discuss this subject when it appears to have no bearing on "What's Ahead." Well, in my opinion, it is related to future progress in photography, because no field of human endeavor can progress if it retains elements of witchcraft. The manufacturers of photographic sensitized goods have stressed over and over the need for control in making tests, plus the fact that their products are generally underrated in almost all respects so as to meet unusual conditions and give satisfactory results when unintentional errors occur. I believe that it is high time for working photographers to begin to put their thinking on a sounder basis than it is now. This year (1957) celebrates the 130th anniversary of the first photograph. That's time enough to shoo out the spooks and get down to cases.

—THE END

SALON Calendar

*1957 SEATTLE INT. EXHIBITION OF PHOTOGRAPHY, Seattle, Wash.

Closes: Mar. 25

Exhibit: Apr. 10-May 5

Fee: \$2 for 4 prints

\$1 for 4 slides

Sponsor: Seattle Photographic Society

Entry Forms: Prints—Jack Gillespie, 803 East 73rd, Seattle 5, Wash.; Slides—Dorothy Smith, 6003 32nd N.E., Seattle 15, Wash.

16TH ANNUAL CINCINNATI SALON OF PHOTOGRAPHY, Cincinnati, Ohio

Closes: April 24

Exhibit: May 14-21

Fee: \$1 for 4 slides

Sponsor: Affiliated Camera Clubs of Cincinnati

Entry Forms: Miss Dorothy Nerish, 1608 Fifth Third Bank Bldg., Cincinnati 2, Ohio

21ST PHILADELPHIA INTERNATIONAL SALON FOR COLOR SLIDES, Philadelphia, Pa.

Closes: March 24

Exhibit: April 4 and 7

Fee: \$1 for 4 slides

Sponsor: Miniature Camera Club of Philadelphia

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*Use standard PSA practices

MODERN PHOTOGRAPHY

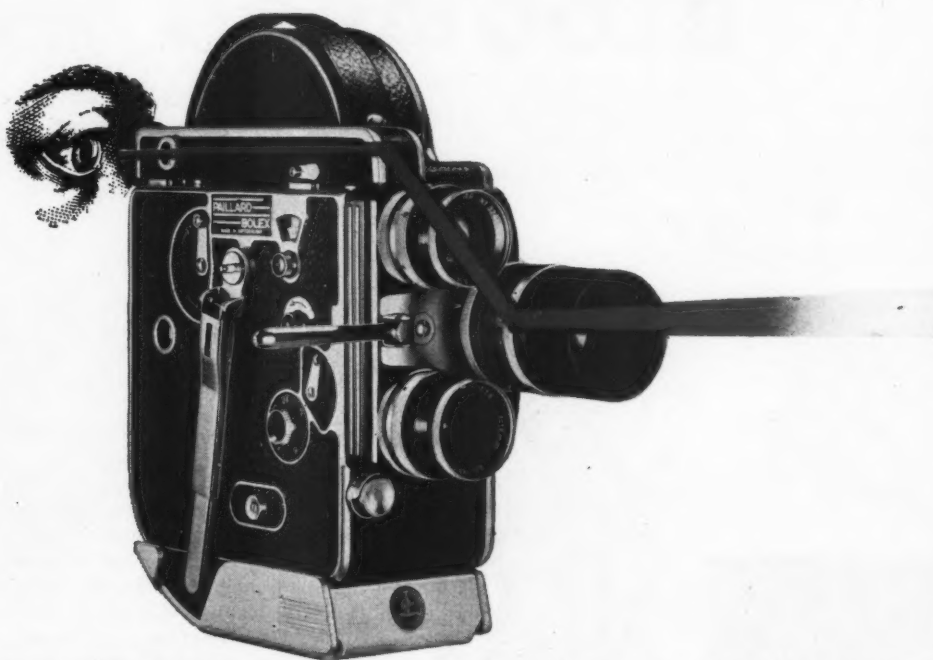
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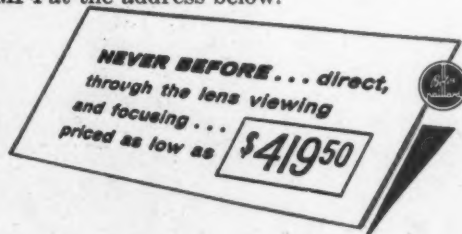


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FROM BLOOMERS

TO BIKINIS



Egyptian Queen, above, from the Middle Kingdom, clasps drapery; Mary Garden, left, outspreads it. Jean Harlow, below, believed in no excessive drapery at all.



CLOTHED—OR PARTLY CLOTHED—women have been catching the eyes and titillating the senses, pens, paintbrushes, and cameras of watchful men for years. Whether decked in daring bloomers, or sleek bikini, a well-shaped dame can, with a look of innocence, or seduction, cause a man to catch his breath at least once in her life.

Now modern man, eager to remember the sight of a beautiful woman, hastens to recreate the images seen in magazines and glamour books. The girl friend, decked out in bathing suit or sweater, is instructed in posing techniques, and told to strut her stuff before the smoking camera. Unclothed, the picture of woman usually loses its appeal. The garment counts—heightens the aura of excitement—perhaps more than anyone realizes. Even the ancients included them, in drawings of women in particular. Although their feet were shown in profile, all toes pointing in the same direction, Great Ladies from Egyptian dynasties were depicted in a most unclumsy fashion in gauze gowns that would have caused the erstwhile Hays office personnel to splutter. Perhaps it was Eve who unknowingly initiated the concept of glamour when she found a use—other than shade—for fig trees. Such innocence as hers has appeared again, ages later.

The long drape of a Grecian-like wrap-around engulfed some belles loosely, others with more conviction. Often the drapery was accompanied by a determined, occasionally stern expression. However, some, like the lethargic ping-pong player on *page 48*, seemed to show a sense of humour, even wry amusement. The rigid face began to soften. Then, bursting the reins of the austere nineteenth century, women were seen on stage, and later screen, showing a little more leg here, more shoulder or bosom there. The high kickers of the can-can circuits, or the turn-of-the-

◁ *Today: Brigitte Bardot. Male audience does a double-take.* *Yesterday: Innocence in an "art study" from the Seventies.* ▽





Mae Murray had "twinkling toes." △

◁ Some played the game lying down.

century beauties such as Mary Garden or Anna Held—who caused gentlemen to twirl their walking sticks with no little vigor—had an innocence that we're unaccustomed to today. The eye of 1957 finds them dated and odd.

For one thing, as we look at early photographs—"art" studies or movie stills—we often find the subjects unengaged with the viewer. They have seldom looked either straight, or coyly, at the camera. As movie direction became more refined, however, Clara Bow and Mary Pickford—later Jean Harlow and, jumping a space of time, Monroe, Novak, Bardot—quickly learned to make the viewer think they were throwing themselves at him, and him alone. Clad only (only!) in underwear that in itself invites a roar of laughter, Mae Murray awkwardly perches on a low stool (*left*). Yet her glance is by no means gauche. Amusement at the dated wardrobe is soon transformed to another response when you look closely at the face! The combination of garment and glance has become a great force. Often it results in the sensation of the naughty, and currently there is the wanton, tramp quality that makes a more immediate "savage" appeal. But a certain high-style, or *haute monde* should not be overlooked. There has been, and there still is, elegance among the great beauties and the great works of art which picture them. There is the elegance that combines grace and dignity and glamour: recall pictures of Napoleon's Josephine, or the John Singer Sargent painting of Madame Gautreau. Simultaneously, the *demi-monde* had its appeal—the glamour and raciness of the literary and not so literary Nanas, the late-retiring women so skillfully portrayed by painters like Toulouse-Lautrec.

Elegantly clothed ladies influenced advertisements such as that *at right* by Jules Cheret who, with highlight, up-tilted chin, a suggestion of furs and gown, pushed Sarah Bernhardt's rice powder. Today bikinis help sell bicycles, automotive supplies, and roofing materials.

The furs and satins continued, and were exaggerated—in musical revues and in the movies. In dozens of spectacularama Hollywood productions a musical wasn't a musical unless there were 40,000 female forms clad in spangles and tassels and boa feathers and ribbons and oh-those-net-stockings. Today, Magnani can wear a shirt and still bring down the house.

Now, as the ends of the bathing suit have receded more and more toward the middle, have the street-side whistles increased in volume? Probably not. The garb may change. Or the girls' shape may change (not too radically, we hope), but the impact, the allure, the deceit and elusiveness of a beautiful woman seems always to retain a high charge.—D. J.



BETTMANN ARCHIVE

John Singer Sargent's famed portrait of Madame Gautreau, above: simplicity of line and form enhances elegance of bearing. Right, the lovely Anna Held: boa trailed right around the shoulder! Jules Cheret designed for ads, below. At bottom, "a celebrated quartette of charming and startling quadrille dancers from the Casino of Paris"—can-can, 1892.



BETTMANN ARCHIVE



**Dave Preston tells
all about his dream
assignment...**



3 DAYS WITH ANITA EKBERG

WHAT'S IT LIKE to photograph Anita Ekberg? Well, if you take the word of photographer David Preston, it's a dream assignment—offering the cameraman a wonderful subject to work with and a big money market for the final set of pictures.

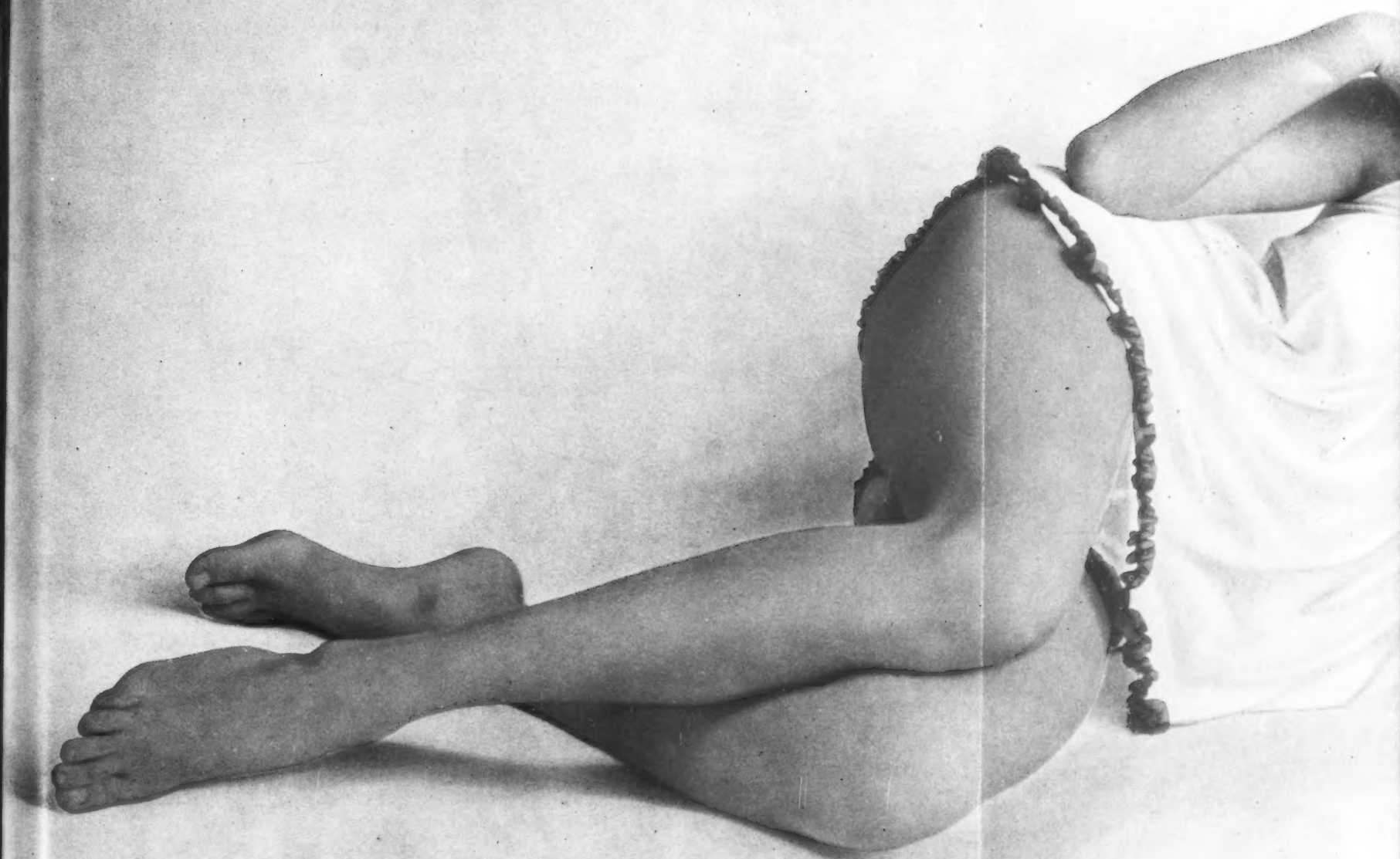
First, as to the model: "Ekberg I found to be an excellent subject. Of primary importance was the fact that she is a tireless worker. She wasn't prone to quitting. As long as she saw and felt that I was coming up with fresh ideas and new angles, she was willing to work with me."

Preston continues with a tip that all budding glamour photographers should take into consideration! "I never felt that I was 'losing' her—especially as I repeatedly told her that with each new pose she was prettier and more glamorous than in the one before."

What makes a glamour model?

Why do photographers find some subjects easy to work with and others impossible? A clue is in the following comment: "Ekberg is especially good for a photographer because she isn't waiting to be told exactly what to do with her body, feet, hands, etc. She is constantly moving for the camera and is thereby helping the photographer set up the picture. This is invaluable when you are looking for a diversified range and are

Two moods: two techniques. 35mm shot, above, was taken with a sequence camera. Anita is reacting to a joke told by photographer Preston. Right, color foldout is a 4x5 studio shot, made with bounce electronic flash.









THREE MOODS— THREE PHOTO TECHNIQUES . . .

◁ Yellow tone of Ektachrome shot results from using yellow filter to get "warm tones." Sunlight, Rolleiflex, f/6.3, 1/100.

Simple colors, pose, mixture ▷ of daylight and electronic flash resulted in beautiful shot.

Anita did a spoofing take-off ▷ on a high fashion model at work. This was an outdoor shot with flash fill-in to brighten face against dark wood background.



ANITA (cont.)

trying to avoid a sameness of expression and pose."

Perhaps the key to the quality and variety of Preston's results—a sample of which appears on these ten pages—is found in the above phrase "diversified range." It is possible for a photographer to find a girl with a beautiful face, but the figure may not measure up to the face. In that case, he must concentrate on the face alone. Then it is up to him to try to evoke as many kinds of expression from the face as he can. Preston told jokes (page 50), kept a fast-working 35mm camera handy to grab a shot in between exacting poses in the studio (page 56), saw the possibilities of an informal sunlit portrait in a backyard (page 59).

More than a figure is needed

It may be that the only model you can find is a girl with a merely passable face, but a truly fine figure. At this point you may make a mistake in judgment. Don't be fooled by good dimensions alone. A good figure model must be able to move gracefully, and look vital and alive, even when holding a pose for you. The laughing shot to the right is a good example of this healthy kind of outdoor pose.

There is a third quality which a perfect glamour model should have—and this is often overlooked by the beginner: she should have a good head of hair. This necessary attribute may sound strange to you, but you'll discover that trying to make a girl with thin hair or a boyish bob look like a vision of Venus-like loveliness is almost impossible.

Anita: a real triple threat

Does Anita have all these qualities? Here's Preston's report: "I found Ekberg possessed a combination of talents rare in Hollywood. She is one of the few movie queens to possess all three of the important ingredients that make a star photogenic—great face,

Anita is an ideal model. She moves constantly for the photographer and doesn't wait to be told exactly what to do. Here: beach scene taken with a Rolleiflex, 1/250, f/16.









Anita is an athletic girl, enjoys the outdoors. Here she reacts spontaneously while talking to the camera.



For both pictures above: Rollei, f/16, 1/250 second.

◁ Photos on preceding two pages show Anita is a rare model. Face, figure and expressions are all good. 35mm portrait, page 56, was a grab shot by "work lights" set up to focus in between electronic flash color shots. Picture page 57 was frankly posed in a studio. Seamless paper background was used. Camera was Rolleiflex and light was from four speed lights.

ANITA (cont.)

great body, good head of hair. Add to that a flawless complexion, a 40-inch bust, a beautiful smile encompassed in a 6-foot frame (with high heels), and you've got the formula that makes Ekberg one of Hollywood's most beautiful gals."

Now that you have the model and the shooting time (Preston had three days which he divided among an improvised studio set up on a movie lot, a day of shooting at Ekberg's home and around Hollywood, and the last day in New York—working in the morning at Preston's studio and in the afternoon at a Long Island Beach)—what do you do?

Finding a story line

Here is Preston's rule: "When shooting a glamour sitting, try to find a story line or theme for your pictures. I decided that since I was already ahead of the game with all this built-in pulchritude, the theme and props should be as simple and uncluttered as possible. I therefore elected to do the entire Hollywood sitting with four negligees, four chairs, and two rolls of background paper—one white and one black. No other prop was needed. Ekberg and I did the rest."

The results of this approach are easy to see. In all the pictures of Anita which appear in this portfolio the eye is caught by the girl, not by a costume, not by a too-fancy background.

Fit the camera to the picture

Preston is a veteran cameraman with a thorough knowledge of the mechanics of his job. He chose his equipment in terms of the picture problems he was facing: "In the Hollywood and New York studios, when I knew I was shooting for possible covers, I stuck to my 4 x 5 Speed Graphic. In the candid informals, *picture at right*, I went to my Nikon and Leica 35mm cameras. For my sequences I used a Foton. For my outdoor color on the beach where I wanted to move fast, I turned to my Rolleiflex. And for some special effect shots, I used an Exakta with long telephoto lenses that put my subject completely at ease."

It is no accident that Preston approached his Ekberg story with such professionalism. He has been a photographer for 11 years and his work has appeared in almost every major U. S. publication. He is not a specialist in the glamour field—but a fine overall photographer. Last year, for example, he was awarded the Over- (Continued on page 97)

Informal 35mm backlit portrait shows Anita's quiet, simple beauty, f/8, 1/100 sec.





DIRECT SUNLIGHT: Sharp delineation between highlight and shadow areas characterizes sunlight when it's about 45 degrees above the horizon. Watch shadow lines, making sure each glamorizes, does not produce ugly line.



FILTERED SUNLIGHT: Branches, bushes, and leaves between model and sun produce light shade plus areas of diffused sunlight. Pose model to take advantage of each area of filtered sun.

GOWLAND'S OUTDOOR GLAMOUR LIGHTING

Here are 15 simple ways you can use lighting for better glamour pictures



WINDOWLIGHT: Beware of direct sun streaming through window. It can be very dramatic but harsh. For softer results you can cover sunlit window with translucent cloth or shade.



FLAT LIGHT: When you've got the model facing almost directly into sunlight, you'll only have to watch eye, neck shadows. Early morning, mid-afternoon light's best. Don't face model towards sun at noon.



PATTERNED LIGHT: A fence through which sunlight casts sharp, patterned designs can be a useful prop. If you want detail in both highlights, shadows, give "midpoint" exposure.



FILL-IN FLASH: If you must shoot pictures under a bright sun around noontime, use fill-in flash to lighten shadows under the model's eyes, on neck and under chin.



PHOTOFLOOD: Combine photoflood with afternoon shade. Use photoflood as key light and let the shade light the shadows. Photofloods are easy to work with. Unlike flash, you see what they're doing before you shoot.



LIGHT SHADE: A beach umbrella or, as used here, an overhanging rock can provide just the soft, even shade light you need for the best possible skin tones and detail on a brightly lit beach.



BACKLIGHT: There's much variety in backlighting. Here open shade provides front lighting while sun contributes typical bright rim backlight which separates model's face and figure from background.



DEEP SHADE: Who says you always have to light a model's face if she's in shadow? A dark, low-keyed face peering out from the shadow area of a picture can often heighten the interest if the face is outstanding.



LATE SUNLIGHT: For those long shadows of extremely directional sunlight, catch that sun just before it's ready to pop over the horizon. Try color for reddish results.



CAMERA ANGLE: Your lighting can change when you change camera angle. Shoot with your back to sun for flat light, come around to side for combination of highlight and shadows.



MANMADE REFLECTOR: Take some silver or aluminum foil, crinkle it, paste it on a board and you'll have a reflector suitable for lightening shadow tones in shade or sun whenever necessary.



HIGH NOON: There aren't too many poses you can successfully use at noon with the sun directly over head. With the model on ground, however, you can shoot downward without danger of bad shadows.



NATURAL REFLECTOR: You'll be surprised at the varied types of reflectors you'll find among the props in your pictures. Here the white foam itself reflected enough sunlight to lighten dark shadows.

Modern's Editors Present 19 Ideas For

GLAMOUR PORTRAITS

What makes a glamour portrait? Need the lips be moistly parted, the dress revealing, the hairdo carefully careless, the look “come hither” for the lady to seem glamorous? Indeed, such requirements appear to be indelibly engraved on the minds of many photographers. This is not surprising, since these elements may be combined with great skill and an exciting result, as in the portrait *opposite* by John Morrin.

But is that all? Not to Modern's editors. With the 18 pictures which follow this one, we present our thesis that a woman, or a picture of a woman, can be glamorous in many ways. Not fancy tricks, not complicated techniques—but plenty of ideas to give your glamour portraits zing.



ALL GLAMOUR HAS SOME ANGLE

What's the angle? It depends—on photographer, model, mood and the effect you wish to create. Low camera tilted upwards concentrates on throat and chinline, obviously a pose to be reserved for the girl with chic cheek and swanlike neck (*below*). Don't work too close with short focal length lens or shoulder will appear far larger than actuality. Instead, use long focus or telephoto lens. No interchangeable lens? Increase camera distance and crop close during enlargement. Leveling with your model (*right*) produces no body. (Keep in mind for that model with the beautiful face and arms but questionable underpinnings.) You can get the same results too by having model stand, look upwards, then shoot directly downwards from ladder, window or stairs. Everything topsy turvy? Well here, (*below right*), yes. Interesting effect. Was it shot this way or turned upside down after printing? Either way's permissible, but you may find it more realistic to have girl be on back, tilt neck backward to look at you behind her.

PETER BASCH



BURT OWEN



JAMES ABHE, JR.





GONE ARE THE MIDDLE TONES

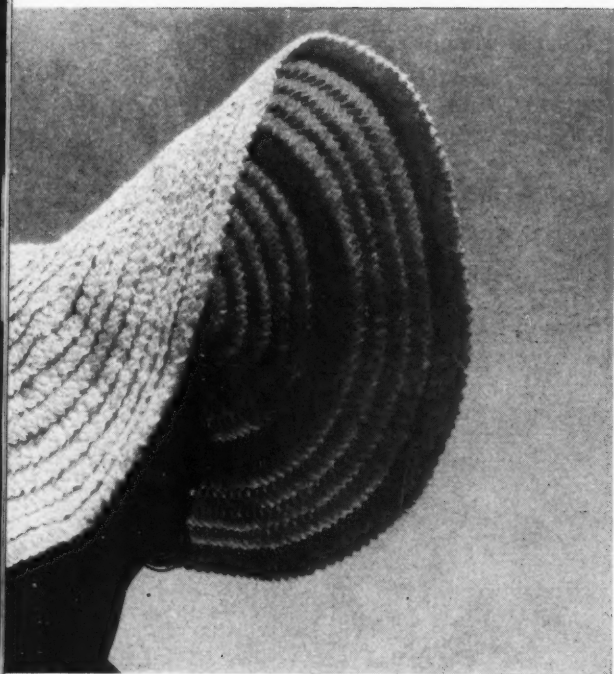
Where's the gray scale? Gone in a search for toneless worlds of sharp contrasts with nothing between. For the high key side (*below*), try a light subject against a similar background. Have the model accentuate darkness of eyebrows and eyes, lips with overly generous applications of cosmetics. Expose heavily and develop to get a negative very dense in the highlight areas. Finally, print on a No. 4 or 5 contrast enlarging paper. Don't be afraid of prolonged enlarging times to get a good print. Eight to ten minutes is sometimes necessary with an especially heavy negative. For just the opposite effect (*left*), drape your girl in black. Let a front flood pick up her face, hands, a bit of the background like the wire candy chair. A spot directly behind the model facing camerawards outlines body, hair, gives shape and form. Try normal printing. Too contrasty? Shorten enlarging time, use a softer paper. Not contrasty enough, reverse with harsher paper and longer exposure. How did the photographer arrive at these two toneless examples? Experiment. Take your sure shots first. Time left over, let imagination run wild. Many techniques standard today were yesterday's experimental brainchildren.

◁ RUDOLPH DE HARAK ▷



**19 GLAMOUR
IDEAS:
CONTINUED**

AL. FRANCHETICH



REI LANG

FOR THE MYSTERIOUS

You can add to glamour by taking away from it. Concealment of a part of a face adds mystery. A floppy hat will do (*left*) or a shadow and shoulder can form an intriguing concealing prop (*above*). The mysterious East had a good reason for keeping women half hidden behind veils (not a bad idea photographically either). How much should you conceal? Perhaps no more than a mouth (*right*) in order to concentrate on the eyes. Does the picture look a bit elongated? It should. The photographer tilted the easel slightly during enlargement, just enough for the unusual, not too much for the bizarre. In all these pictures the eyes have it. It's a good idea to learn something of makeup to make the most of them. Don't try to pour on mascara, eyeshadow and eyebrow pencil willy-nilly. Better follow the makeup lines used by the girl herself, accenting them a bit more heavily for glamour portraits.

DHMITRA TASST



**19 GLAMOUR
IDEAS:
CONTINUED**



FOR DELICACY, KEEP THE LIGHT SOFT

Don't confuse a "soft" light with a dim one—they're not necessarily the same. Photographically, a light is "soft" if it's diffused and throws either delicate shadows or none at all. Such lighting is usually flattering, as it de-emphasizes strong features, skin irregularities, and other non-glamorizing factors.

You can make soft light in a studio with huge banks of floods and white surroundings (*opposite*). What, no studio? Try one flashbulb bounced off the ceiling of a small, light walled room (kitchen or bathroom, even) and produce much the same effect.

Daylight? Excellent for soft lighting, if you handle it well. Pick a "north" light window, make sure you're between it and your glamour girl (*above*) if you want shadowless results. As you and she turn at an angle to the light source, shadows will become more pronounced, but can still be soft (*below*).

Do you want the girls to merge with the background, as here? Just arrange that your light source falls short of the background. Sometimes this is a desirable effect, but if you don't want it, just hide a lamp back there someplace so its light shines on the wall behind the glamorous head. That will separate subject and background.

▽ PETER BASCH △



HAL REIFF ▷



STARK LIGHT ADDS ITS OWN GLAMOUR

Away high key. All the world's a stage and a dram of the dramatic in your glamour world is not amiss. Beauteous histrionics will glitter with deep shadows, brilliant highlights. Lighting? Your choice—flash, flood, electronic flash, daylight. But learn to control each. *Below*, a single spot behind and over the model outlines contours, throws shadows forward. *Right*, four distinct yet similar attitudes are achieved by narrow light beam carefully picking up oval of a face, or outlining the far side of paradise leaving camera side of face in darkness. Learn with easily controllable flood, then switch to flash or speed light. Daylight? Let it glance harshly through foliage (*top right*) perhaps with a bit of help from a reflector, or order it for a trimly etched backdrop (*bottom right*). A lot of the drama lies in the printing. Harsher toned papers (Nos. 3 and 4) will eliminate middle tones, produce glistening contrasts. Watch your enlarging times. Lengthen them—but not too much. Beware the muddy blacks and listless highlights overexposure under the enlarger can give.

PHOTOS BY PETER BASCH EXCEPT AS NOTED





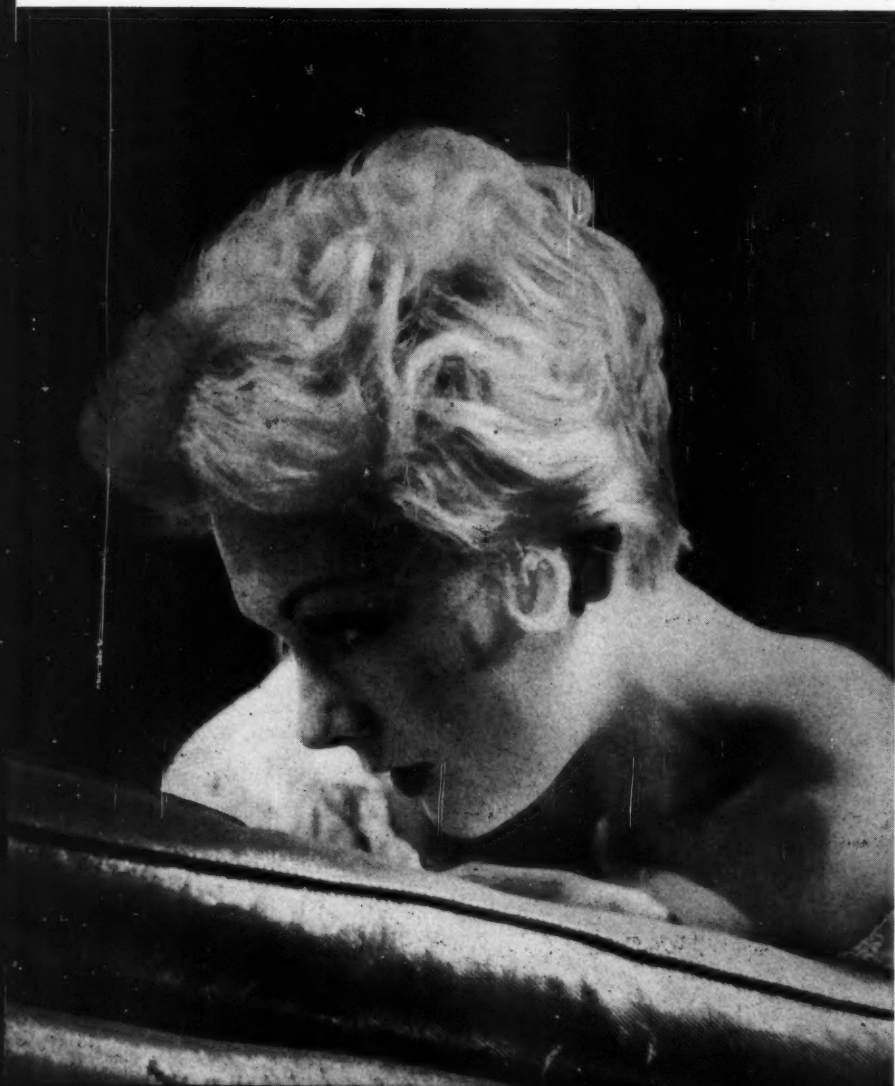
WILBERT H. BLANCHE



BACKGROUND CONTRAST = IMPACT

Add much punch with background tones that contrast strongly with your subject. Greatest background material of all is light (*right*), or lack of it (*below*). Both are easy enough to arrange. Full-flooding daylight illumines the blonde head. Behind, the dark cavern of an unlighted room. Shoot this in front of a big open window, doorway, or garage entrance. The brunette's darkness is enhanced by shooting almost directly into the daylight behind her head, under-exposing somewhat to strengthen the shadow areas. When doing this, come up very close to take a meter reading, and be careful not to let stray light shine right into your lens.

▽ PETER BASCH ▷





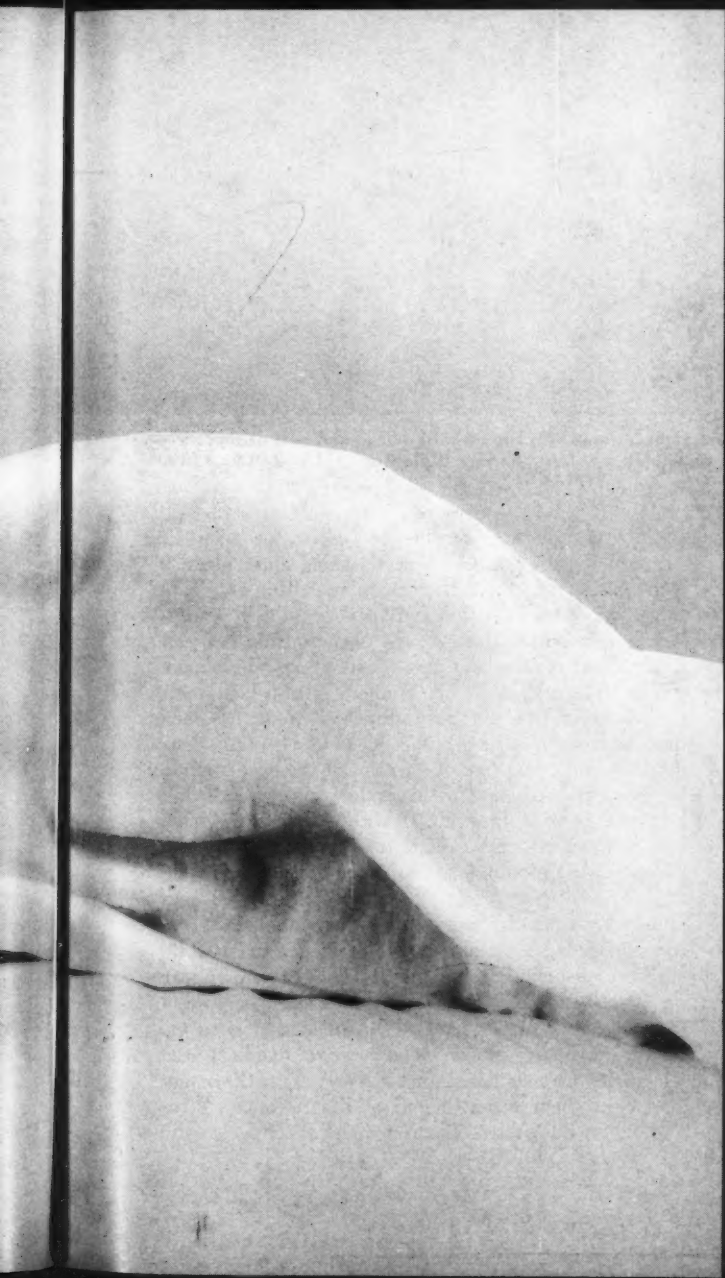
**FOR A HIGH KEY
BRUNETTE TRY
BOUNCE LIGHT**

photographed by TED RUSSELL





PROBLEM: You have a good model. You want a series of high key pictures but you're not too sure how to go about doing them. You don't have fancy lighting equipment but you want professional quality glamour pictures.



SOLUTION: You'll need light walls and ceiling, a camera, four No. 2 floods. Point two floods upwards at ceiling for main bounce light. Bounce the light from the other two floods onto cardboard reflectors to light the front of the girl. Accentuate eyes, lashes, eyebrows with extra mascara, eyebrow pencil. Expose for skin tones. Develop normally. Enlarge on hard (No. 4) contrast paper. You can produce "soft" print areas by placing translucent tracing paper over print for part of enlarging time.

"I TRIED IT MYSELF"



\$25 FIRST PRIZE. Shooting down, Robert Borsuk, Bridgeport, Conn., shows only top of baby's head and part of mother's face. Borsuk moved in near the subject to concentrate on cuddled infant, hands. Rolleiflex, Tri-X, f/5.6, 1/50.



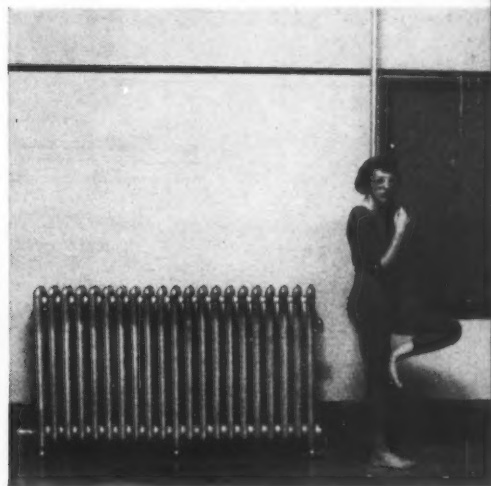
THIRD PRIZE \$10. Let a natural prop inspire funny expression! Rodger LaPelle, Philadelphia, Pa., had assistant tickle child's tongue with stream from hose. Rolleicord, Plus-X (old), f/5.6 and 1/100 second.

SENTIMENTAL pictures *can* be good. Look, for example, at the first-prize winner. A mother and child make a combination which, when seen in real life or in pictures, may summon the sentiments of the toughest-hearted among us. Here we see a relationship between a particular mother and child. Yet it could be almost any infant cuddled in his mother's arms. Leave out the obvious: let's not gaze stupefied on expressions that scream "Mother Love." Select the less obvious details—the strong line of an arm, or the cradle made by two hands—to avoid the excessively sweet. Don't be afraid to be sentimental. If, without being mawkish, your subject is believable; if it suggests similar relationships, the picture will have true appeal.

"I Tried it Myself" is a monthly contest for black-and-white prints. Anyone may enter any number of pictures provided they are 4 x 5 or larger in size. Be sure your name, address, and all technical data appear on the back of each photograph. Please enclose a *stamped (first class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 West 60 St., New York 23, N. Y.



**MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE \$25
SECOND PRIZE \$15
THIRD PRIZES \$10**



THIRD PRIZE \$10. Combine humour, Δ humans, design! Tom Paley, College Park, Md., caught this scene at modern dance class with Alpa Prismaflex, Tri-X. Crop as best you can, while shooting, but be willing to crop final print to improve design.

SECOND PRIZE \$15. Skaters, *top left*, blurred before the camera of George Jaccoma, New York, N. Y., seem to be moving forms instead of pin-sharp people. Experiment with different shutter speeds. Rollei-cord, $f/5.6$, $1/50$. Tri-X was developed in DK-50 for 7 min.

\triangleleft **THIRD PRIZE \$10.** Out of the clutter of New York's Times Square, a single detail was selected by Charles Varon, Long Island City, N. Y. By using a wide aperture, he threw the bright background out of focus, gave lantern a feeling of isolation. Kodak Reflex II, Tri-X film, $f/3.5$ and $1/5$ second, hand-held.





Olive grove, the Island of Rhodes. Impressed by the Δ bareness of the grove, Harris framed it by close scrub pine, using 300mm Kilfitt lens.

For assignment at St. Louis Zoo, Harris wanted different approach, made close-up with 85mm lens. Far right: Philippine youngster.

GEORGE HARRIS

ODD things happen. Particularly when you ask a photographer's wife for information about how her husband works. One of the most succinct answers came from Mrs. Harris: "I'm sorry, but George still insists that photographers should be seen and not heard!"

A professional free-lancer, Harris trained at the Los Angeles Art Center before entering the Air Force. Following this, a short seminar under the late Moholy Nagy restored his photographic perspective, and sent him traveling widely to test it. Basically a 35mm man, Harris also uses a Rolleiflex and 4 x 5 Linhof, depending on the assignment. Like others, he prefers the freedom offered by the 35mm camera, and uses it and its accessory lenses with care and skill. His attitude toward light reflects the attitude implied in his choice of camera: available light is preferable for its natural quality. But he uses bounce speed light if the light level is extremely low. Harris processes all films by time and temperature, prints on glossy Varigam, unferrotyped. However, in taking or in making the final print, Harris believes "that the photographer must approach each picture in his own way as he sees and feels it at that moment."—D. J.



DISCOVERY *no. 22*



Problem Solvers

—and how to get by on 24 hours a day . . . how to soothe a goldfish when you're not washing prints . . . how we inspect film in the dark . . . the sphere of super-speed Kodak Tri-X Film outdoors . . . the low-cost 35mm miniature that has everything and tells all, right on the camera . . . and the easy way to process your color films

Pet peeve

For some time we've been hearing from photographers who have some pet peeves in common. It seems they're tired of fumbling around in their pockets for exposure data, tired of turning their cameras every which way to make exposure settings and then having them slip out of position before they snap the shutter, tired of not knowing for sure how many exposures they have left, and so on. It all boils down to this: what they want is a camera that has all the basic exposure information built in, has all the settings and other controls where they can see them at a glance, has all the picture-taking conveniences that let them concentrate on the photographic problem at hand.

The answer to all this is the Kodak Signet 40 Camera. Look at what it has built in.

1. A handy film guide that gives you exposure data for three types of film under three daylight conditions at 1/50 second. Reads at a glance.
2. "Color-coded" universal daylight settings for Kodachrome and Ektachrome Film. Gives you the utmost in simplicity when you want it.
3. An exposure calculator on the back of the Flashholder that shows *f*/ settings for both specialized reflectors, two types of lamps, six types of films. Makes computing accurate flash exposures a snap.
4. A highly accurate rangefinder so your pictures will always be in sharp focus, your flash shots correctly calculated.
5. A depth-of-field scale that automatically indicates the zone of good focus at the distance and aperture you're using. Vital for special effects like soft-focus backgrounds, too.
6. A subtracting automatic exposure counter that shows you exactly how many exposures you have left—no need to remember whether you have a 20- or 36-exposure roll, no need for mental calculations.
7. A film-load indicator you can set for any of three types of black-and-white film and four color films. No trusting to memory.
8. Double-exposure prevention in case you forget to advance the film. (There's a release for intentional multiple exposures, of course.)
9. All picture-taking data and exposure settings can be read at a glance from the top of the camera. All the set-

tings, including the calculator on the Flashholder have click stops so they won't accidentally slip out of position.

That's a lot of useful picture-taking data, a lot of picture-taking conveniences, on one small instrument that also has a fine Kodak Ektanon Lens, *f*/3.5, on a ball-bearing mount, a Kodak Synchro 400 Shutter with speeds from 1/5 to 1/400 second, a Flashholder with two reflectors for high efficiency with all types of midjet bulbs, a thumb lever film advance, and much more. Ask your Kodak dealer to show you the Kodak Signet 40 Camera, \$69 with Flashholder and two reflectors, and you'll see how much more.

Outdoors, too

A lot of people seem to think Kodak Tri-X Film is exclusively for dim-light, tough-problem photography—mainly indoors. Not so, and it would be a shame to limit this film to such a narrow field—when it has so much to offer outdoors, in good light or bad.

Take depth-of-field, for instance. With its daylight rating of 200, Tri-X Film lets you stop down as far as your camera goes, to get every inch of depth possible



and still use a reasonably fast shutter speed. That's the way to take those shots with a foot at a few feet, a yacht at yards, and mountains at miles, all in crisp, sharp focus.

Or take action. Here's a film that lets you slide your shutter speed to the limit, to stop action as you never could before. And you still won't have to set your diaphragm wide open.

Filters, too. Suppose you're using a Kodak Wratten A Filter which has a filter factor of 8 in sunlight. With Kodak

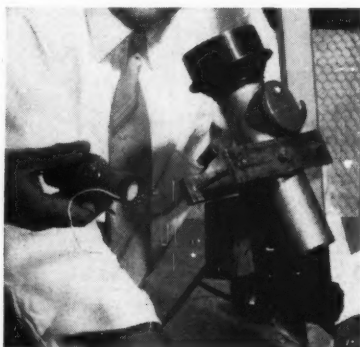
Tri-X Film you won't have to open your diaphragm wide and lose depth, or slow your shutter to the point where you can't stop the action.

In a nutshell, Kodak Tri-X Film for outdoor, sunny-day shooting lets you use your camera to the limit, take advantage of the full range of diaphragm and shutter settings. Try a couple of rolls the next time you're out picture taking. Available in most popular roll-film sizes and in 35mm.

Snooperscope snoops

Suppose you were the manufacturer of photographic film. Suppose you wanted to check the emulsion on the unexposed film to make absolutely sure it had no defects of any sort. And you wanted to do it without ruining the film. Tough problem.

We do it these days by an adaptation of a device developed during World War II, the Snooperscope. The Snoop-



erscope, as you may remember, was a spotting device using infrared light and a viewer sensitive to infrared. It lets you see in the dark. Our version is, of course, a highly refined inspection instrument that works something like a miniature television set with a screen the size of a quarter, a special pick-up tube highly sensitive to infrared, and a light source for the infrared in wavelengths that do not affect the film. We still call it a Snooperscope in memory of its ancestor.

An interesting instrument—and just one of many we have developed for our own use devoted exclusively to the idea that every roll of Kodak film shall be as good as it is humanly possible to make it.

s & Pet Peeves

Problem solvers

Photographers get into so many different picture situations that no one enlarging paper can handle everything they shoot. So...

Grain hiders—Perhaps you've been doing some work under practically impossible lighting conditions and the negatives are a bit grainy for good 8x10's. Your solution is simple. You use one of the textured Kodak Opal Papers, because a textured matte surface goes a long way toward hiding grain. This is purely an optical illusion, of course, but surfaces such as Opal G, L, R, and Z



almost eliminate moderate grain, and help a lot even with gravel.

Teeth and gowns—Suppose you've made some wedding pictures, or a portrait of your wife. You want pleasing, clean tones in the subtle white areas of teeth and gowns. Probably you'll choose a cream-white paper—like the silk-textured surface of Kodak Ektalure Y Paper. Or if you're one of those talented chaps who does a bit of oil coloring, a good bet is Ektalure X.

Gang work—Another time you may want to make 13, 27 or 101 glossy enlargements from a single negative (maybe a picture of the new baby, or new house) to send out. You don't want a paper that needs a long exposure. Nor do you want a surface that must be babied. Enter Kodabromide Paper, fast, brilliant, with an emulsion that invites mass handling because it's so hard to scratch or mark.

Tone Ranger—For the bulk of your work, however, you probably settle on a single paper with the versatility to handle most kinds of negatives. Pick Kodak Medalist Paper for this all-purpose honor and you choose wisely. Medalist gives you wide latitude, is a

bit warmer than Kodabromide, and not much slower. Its four printing grades overlap nicely to give you complete control of contrast range.

Next time you're at your dealer's paper counter, take a look at his sample book. Then try a couple of papers you've never used before. It's a good way to widen your creative horizons.

Getting by on 24 hours

Arnold Bennett once wrote a little book, "How to Live on 24 Hours a Day." It's a problem, but a worthy aim. Kodak has some helpful aids to this end.

The new films, for instance. They process in less time, let you start printing sooner. Our new microfine-grain 35mm Panatomic-X develops in only 7 minutes in D-76 diluted 1-to-1, fixes rapidly, washes rapidly, can be dried rapidly. You can actually start printing half an hour after you put the film in the developing tank.

Kodak Hypo Clearing Agent is another useful time-chopper. Dunk films or prints in this, for only a minute or two, and they wash in about one-sixth of the usual time.

And Kodak Resisto Rapid Paper. This is, basically, Kodabromide emulsion on a special water-resistant, plastic-impregnated base. Even without using Kodak Hypo Clearing Agent, it washes in 4 minutes of running water at 65 to 75 degrees... and can be dried in about 10 minutes or less. It dries quickly because the special base doesn't get water-soaked.

Resisto has the smooth, lustrous N surface—and the plastic-impregnated base is very tough, a good feature in prints that are to receive a lot of handling (such as books of enlargements). A book about 11x14, say, containing 50 or so of your favorite shots—it's a nice possession, and an excellent conversation-piece on your living-room coffee table. We recommend Resisto Rapid for this project, without reservation.

Helpful siphon

Speaking of print-washing, one of the most efficient devices for (a) keeping a steady, gentle flow of fresh water through the wash tray, and (b) keeping a constant water level in the tray, is (as it has been for years) the \$4.95 Kodak Automatic Tray Siphon. Rather than reprint the



usual stuffy photo of our siphon hanging from a tray, we picture for you here a different but equally illuminating use. The siphon aerates the water, changes it, keeps it at constant level, keeps it moving. The goldfish love the exercise—they think they're swimming upstream. So, if you have goldfish that need exercising between sessions of rapid, efficient print-washing...

Color developers

Things have reached the point where it's easier to process a roll of color film, such as Kodacolor or Kodak Ektachrome, than to pronounce some of the chemical names. For instance, running through a list of color-processing chemicals, we note Kodak Color Developing Agent, CD-3 (4-Amino-N-ethyl-N-(β-methanesulfonamidoethyl)-m-toluidine sesquisulfate Monohydrate).

Obviously, like all Kodak chemicals, this is high-class stuff. However, you don't have to worry with such names when you develop Kodacolor or Ektachrome. You merely buy a \$3.85 Kodak Color Processing Kit, Process C-22, or a \$1.80 Kodak Ektachrome Processing Kit, Process E-2. The kit items are labeled in plain English, and the processing is a breeze for anybody who has a reliable thermometer.

New color books

There's a new, revised, upper-to-date edition of the book "Kodak Color Films," one of the basic components of the Kodak Color Handbook. The price is 75 cents, at your Kodak dealer's.

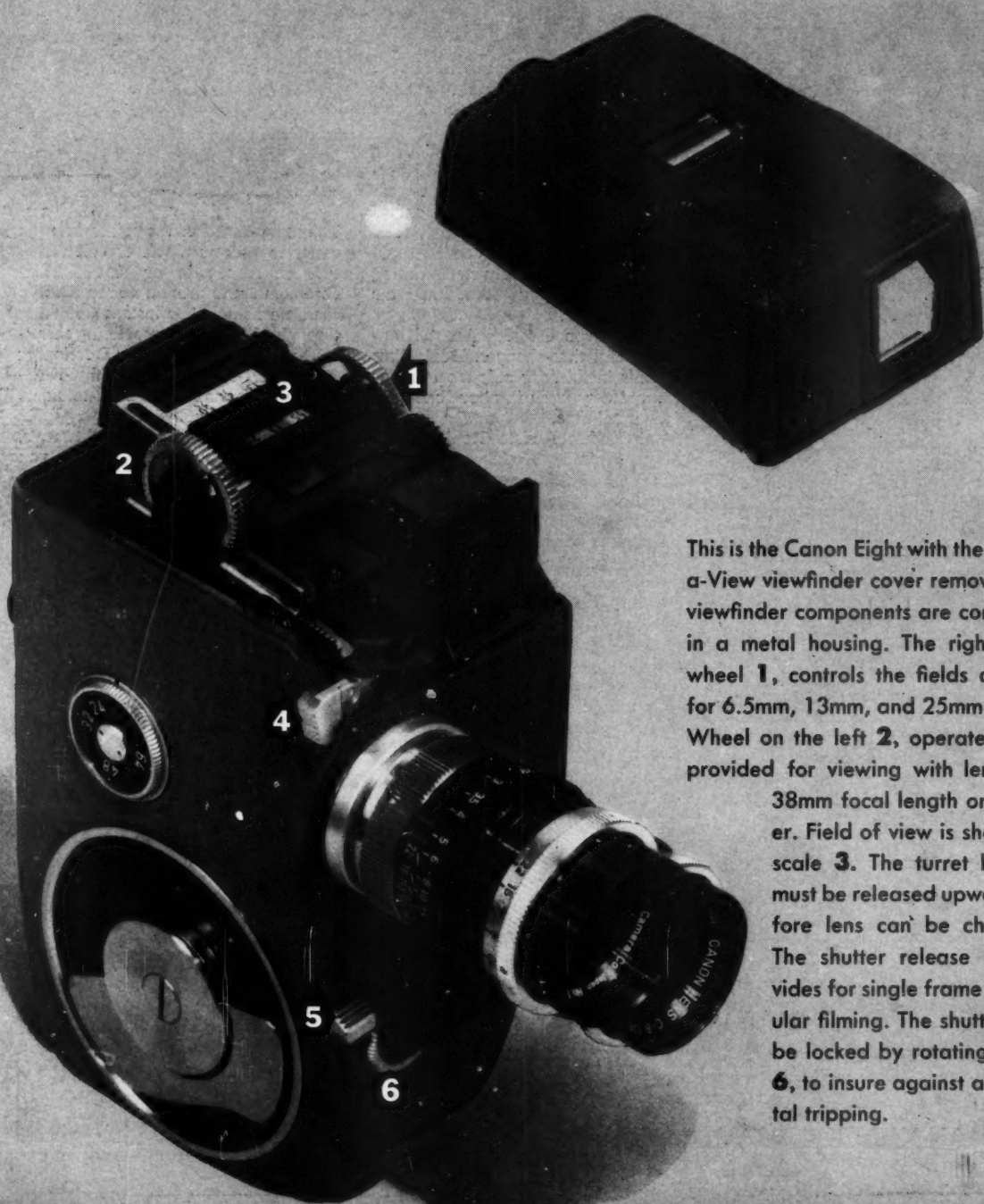
There's also a new, revised edition of the equally basic and equally valuable companion book, "Color Photography Outdoors"—same price, same place. Every serious worker should own both.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

VIEWFINDER MAKES CANON 8MM UNIQUE



This is the Canon Eight with the Select-a-View viewfinder cover removed. All viewfinder components are contained in a metal housing. The right hand wheel **1**, controls the fields of view for 6.5mm, 13mm, and 25mm lenses. Wheel on the left **2**, operates mask provided for viewing with lenses of 38mm focal length or greater. Field of view is shown on scale **3**. The turret lock **4**, must be released upward before lens can be changed. The shutter release **5** provides for single frame or regular filming. The shutter may be locked by rotating wheel **6**, to insure against accidental tripping.

First Japanese entry in 8mm movie market is a compact spool loading camera with many features.

IT TAKES an awful lot of camera to get the editors of MODERN excited, but one look at the new Canon 8mm movie camera was enough to tell us that here was something truly unique.

The outstanding feature of this twin-lens turret, spool-loaded camera is its viewing system. Called the Select-a-View by the Canon Camera Co., it shows the field of view for all lenses from 6.5mm wide-angle to 75mm telephoto. What's more, it's fully parallax corrected from 1½ ft. to infinity for any lens designed for the camera.

The illustration on the opposite page shows the Canon Eight with the viewfinder cover removed. The Select-a-View system is similar in principle to the one on the variable focus rangefinder 35mm Canon cameras.

Inside the viewfinder housing is a fixed lens system that presents a life-size image for the 13mm field. There is also a small square metal turret in the front of the viewfinder housing controlled by a wheel on the right side, as you look at the front of the camera. Two facing sides of the turret are fitted with little lenses. The other sides merely have holes that permit unimpaired use of the lenses showing the 13mm view. Thus, when the viewfinder control is turned to the 13mm position, you see right through the holes in the turret. When the viewfinder control is turned to the 6.5mm, or wide-angle, position the turret shifts 90 degrees, bringing into play two lenses which have a minifying effect on the viewfinder image. Then you see a wider field of view. Flip the control wheel to the 25mm position and the turret's lenses magnify the image and show a narrow field. This is similar to what happens with a telescope. If you view the image through the end with the larger lens, the field shown is much larger than when the telescope is employed conventionally. A scale on top of the camera indicates the field of view shown in the viewfinder.

Mask for 38mm or longer lenses

If you should want to use lenses of longer than 25mm focal length—38mm, 50mm, or 75mm, you introduce a transparent mask into the viewfinder by rotating a knurled wheel mounted on the left side of the camera.

The mask is tinted blue. Inside the blue field is a large clear spot in movie frame proportion. A third field is etched inside the clear spot. Another etched frame presents the field of view for the Canon Scope, a wide-screen lens.

By properly combining positions of the two viewfinder control wheels, the viewfinder will present the fields of view for lenses of 38mm focal length or longer. And the various fields of view are also indicated on the viewfinder scale.

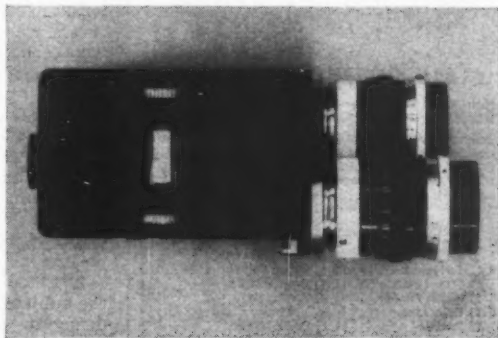
One of the most important aspects of the Canon Eight is its full parallax correction from 1½ ft. to infinity for all lenses designed for it. With many cameras, special devices are needed to (Continued on page 90)



Front view of Canon Eight shows how parallax correction works. Cam on rear of lens (1) moves against lever (2) that raises and lowers viewfinder. Parallax correction range is from 1½ ft. to infinity. Canon lenses have depth of field scales.



Back of the Canon shows two eyepieces. One on the left is for use with viewfinder. Round dial is the foot-pace counter, which sets itself automatically.



Top of the camera, with cover on, shows position of two viewfinder control wheels and scale indicating field of view. Position makes them easy to see.

CAMERA FANS' DREAM HOLIDAYS come true in NEW YORK STATE

If your idea of a perfect vacation centers around a camera and an unlimited range of picture subjects, plan to spend your holiday "shooting" New York State.

If you'd catch nature's myriad aspects, there are the beaches and surf of Long Island, the majesty of Niagara, the forests, streams and soaring heights of the Adirondacks and Catskills, the gentler vistas of the Finger Lakes. If man's place in the scene most appeals to you, human interest subjects abound in country dooryards, in picturesque villages, on busy city streets.

Architecture—in periods from the early Dutch Colonial, through Revolutionary times, the Greek Revival years, the "gingerbread" Victorian era and on to the ultramodern—offer exciting challenges to your lens. Opportunities for wonderful action shots turn up at big league baseball games, horse races, water sports, carnivals, and sailing races.

Wherever you go, you'll find subjects that invite your best efforts—and to help you plan your "expedition" to fullest advantage, New York State is waiting to send you this big, 196-page guide—profusely illustrated in full color—giving complete data on 15 famous Vacationlands . . . 550 communities . . . 1,000 specific attractions:



MAIL COUPON TODAY

New York State Department of Commerce,
Room 155, 112 State Street, Albany 7, N. Y.

Send "New York State Vacationlands." I am interested in: A () resort hotel, B () city hotel, C () bungalow colony, D () tourist home, E () summer cottage, F () campsite, G () children's camp, H () dude ranch, I () motel.
I would like information from areas checked:

- | | |
|---|---|
| <input type="checkbox"/> 1 Adirondacks | <input type="checkbox"/> 8 Long Island |
| <input type="checkbox"/> 2 New York City | <input type="checkbox"/> 9 Mohawk Valley |
| <input type="checkbox"/> 3 Catskills | <input type="checkbox"/> 10 Central New York |
| <input type="checkbox"/> 4 1000 Islands | <input type="checkbox"/> 11 Hudson-Taconic |
| <input type="checkbox"/> 5 St. Lawrence | <input type="checkbox"/> 12 Genesee Region |
| <input type="checkbox"/> 6 Niagara Frontier | <input type="checkbox"/> 13 Chautauque-Allegany |
| <input type="checkbox"/> 7 Finger Lakes | <input type="checkbox"/> 14 Capital District |
| <input type="checkbox"/> 8 Saratoga-Lake George | <input type="checkbox"/> 15 Southern Tier |

Name _____ (Please Print)

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Ways and Means

by ARTHUR ROTHSTEIN

Technical Director of Photography, *Look Magazine*

Five ways to better portraiture; still photographs from color movies and television; the way Esther Bubley works.



Most photographers are concerned, in one way or another, with pictures of people. These may be informal or studied, posed or in action, indoors or out. They are taken to satisfy the photographer's desire to

record or reveal a subject or an event.

There is a subtle and important difference between pictures of people and photographic portraits. The portrait is required to satisfy the subject, sometimes to the extent of flattery. Most people have an idealized conception of how they look. The portrait photographer must satisfy their egos and at times may even improve on nature. These demands have imposed certain tried and true conditions for creating acceptable portraits.

What to use; how to use it

Five points to consider in making good portraits are:

1. Use a lens of longer than normal focal length. A "long" lens will permit you to shoot at a greater camera-to-subject distance and still fill the negative. The subject will thus be seen in more flattering perspective. For example, the nose will appear smaller in relation to the eyes and mouth. The hands, if placed near the face, will have proper proportion, and the distortion resulting from short or normal lenses used close up will not be evident. If the camera does not have interchangeable lenses—but is equipped with a bellows and ground glass—one of the inexpensive supplementary lenses, such as the Kodak Telek series, will work. For example, a 135mm lens with a Telek 2-minus supplementary lens will have an effective focal length of 185mm. Use of such a lens, which requires lengthening of the bellows, also requires about 2X the normal exposure.

2. Place the camera at just below the subject's eye level. This has a tendency to give greater authority and significance to the portrait. It also minimizes the nose, emphasizes the mouth and the eyes, and makes it easier for the subject to assume a variety of natural expressions.

3. Make the lighting stress the form

and features of the subject. Proper lighting can do much to overcome physical defects. In general, a three-dimensional effect is best achieved with a strong key light at 45 degrees above the subject, a spotlight for the back and hair, and a flood to fill in the shadows. Manipulation of these three basic lights will often produce interesting variations. Outdoors, the soft, even illumination of open shade on a sunny day, or the effect of a cloudy day, is best. It is wise to avoid excessive contrast and harsh shadows if the portrait is to please the subject.

4. Choose a simple background. Portraits are best when the background is unobtrusive and does not distract the viewer from the subject. A background may sometimes become a setting for the subject, and excellent effects are possible by carefully placing the subject in proper relation to an appropriate scene. In general, however, the simple, uncluttered background serves best. This can be achieved by photographing against a plain wall, a window shade, a curtain, a dark doorway, or the open sky. Another device is to use the lens at full aperture, thus throwing the background out of focus.

5. Strive for a natural expression which indicates the character and personality of the subject. Here is where previous observation and knowledge of the person to be photographed is valuable. If time permits, try to have a brief conversation with the subject, and watch carefully for characteristic gestures and mannerisms. Decide whether a smile or a serious expression is the best index of personality. If it is possible to shoot quickly, an animated conversation will often produce worthwhile expressions.

These five basic rules, I am sure, will help you get the type of portrait that causes the subject to say, "That looks just like me!"

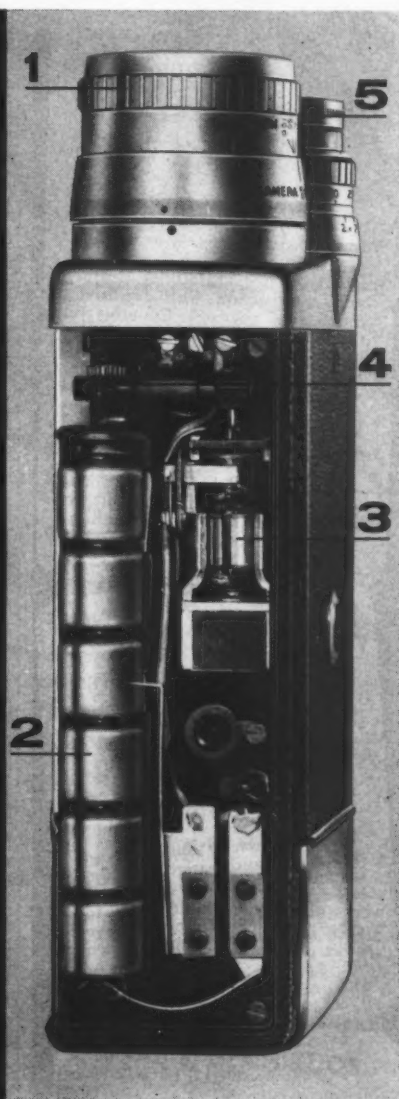
Pictures from color movies, TV

The increased use of color in both the film and television industries has raised a question in the minds of many photographers: How to make still pictures, in color, of the moving images on these screens? Many amateurs have found that the movie and television screens frequently show a friend, relative, or significant event they may wish to record.

Whether TV or movie film, the same principle applies in copying it with a still camera. In the case of sound film, the image is projected at the rate of 24 frames per second. With television,

(Continued on page 90)

How Bell & Howell's Electric Eye movie camera sets its exposures automatically, continuously!



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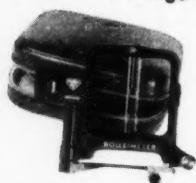
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AT ALL DEALERS

WAYS AND MEANS

(Continued from page 88)

the screen is scanned at the rate of 30 pictures per second. This means that the ideal shutter speed is about 1/25 sec. Anything slower would result in a blurred effect caused by the superimposition of several images. A faster exposure may result in a blank, or only part of a picture. The correct lens opening will vary with the light intensity of the image.

The color films balanced for artificial light are best. Some of these, like Anscochrome or Ektachrome, may be processed by the photographer and, with certain adjustments in development, may be exposed at 2 to 3 stops less than an exposure meter would indicate. However, you must be prepared for the color shifts which result. A test is the best way to establish the correct aperture for a given set of conditions, but generally the fastest lenses should be used wide open. I have found a 35mm camera equipped with the new Japanese f/1.1 and f/1.2 lenses to be very useful for this purpose.

Finally, the photographer should position himself and camera carefully in relation to the screen. The image should fill the negative and not appear distorted. In the theater, this may require a seat much too close for normal viewing comfort. With the television screen, a close-up device may be needed.

Photographer at work

I recently had the opportunity to observe the way in which photographer Esther Bubley works. Miss Bubley, whose pictures I admire for their direct and perceptive story telling qualities, works for publications, industries, and advertisers. She frequently needs child models and on this occasion used my own four children as subjects.

Although it was a cloudy, rainy day, Miss Bubley, who was shooting in color, made several exposures outdoors using a Rolleiflex, loaded with Ektachrome, and a tripod. The exposure was 1/5 sec. at f/3.5. The resulting transparencies, when processed, had a diffused, luminous quality that brought out the bright colors of the children's clothes, and the wide aperture softened the background so that it was not distracting.

Indoors, Miss Bubley used two battery-operated electronic flash units. One was a 100-watt-second light which she carried, and which was set off by the camera. The other was a 200-watt-second slave unit which was actuated by the flash of the first. Most of the exposures, also made with a Rolleiflex, were at f/8.

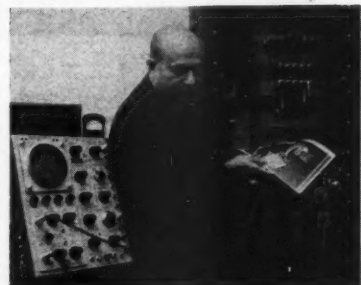
For me it was especially interesting to see how, with all this equipment, it was still possible for the photographer to be patient and unobtrusive. A little guidance at times prevented the children from straying out of range. The normal and natural photographs

of children playing were captured through a combination of sure technique, and a way of waiting alertly for the right expression and action.

Electronic picture evaluator

A valuable time-saving device is the electronic picture evaluator. I tested the unit and found that although it is still in the experimental stage, its potentialities are great.

In use, the photograph to be evaluated is placed in the lower compartment, as shown. A scanner relays the information to the calculator and appropriate relays are closed. The oscilloscope at left reveals the character-



Arthur Rothstein illustrates use of electronic picture evaluator, designed to put photo judging on scientific basis.

istic curve, which is interpreted by the operator to indicate acceptance or rejection.

The model illustrated has settings for composition, aesthetic value, impact, story-telling quality, and mood. It is designed for camera club print competitions. Other circuits can be incorporated so that news value and action may be judged by journalists; or beauty, glamour, and sex interest by editors of camera annuals.

With a device of this type, we may eventually have the judging of photographs on an accurate, scientific basis. Fortunately, the gadget is just an elaborate April Fool's joke!—THE END

CANON EIGHT

(Continued from page 87)

compensate for the difference in what is seen through the viewfinder and what the lens actually covers.

Lenses designed for the camera have a spiraled cam mounted at the rear of the lens barrel. The cam is coupled to the focusing ring of the lens and also rests against a lever on the camera. The lever is connected to the viewfinder mechanism. Turning the focusing control to the left allows the lever to come forward and the viewfinder is lowered. Movement is synchronized precisely to the footage scale. The viewfinder sees exactly the same field as does the lens.

We tested the parallax correction system of the Canon and found that it worked perfectly. Every scene from extreme close-up to long shot was well

(Continued on page 92)

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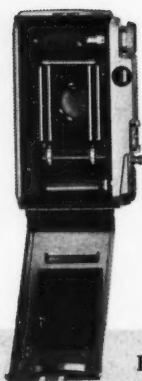
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CANON EIGHT

(Continued from page 90)

framed. Titles fell right into the center of the frame. The parallax correction proved useful not only for titling, but for close-up movie making of all sorts, and for all lenses.

One of the things that 8mm movie makers have been yearning for is a good through-the-lens focusing system. The Canon has it. Not only can lenses be focused on a ground glass screen, but the full image is shown. We found it especially good to have when employing telephoto lenses, where zone of sharp focus is limited. The through-the-lens focusing eliminates the quick guess on actual distances and makes for much sharper screen images. To use the focusing device, you swing the lens in front of the lower eyepiece. After focusing, the lens is returned to shooting position.

The turret cannot be rotated without first releasing a lock controlled by a lever located on the right side of the camera. This prevents you from accidentally knocking a lens out of position.

Loading the Canon is simple. Film leader from the full spool is inserted into a take-up spool. The two spools are loaded into the camera, and the film positioned in front of the gate. The gate is closed automatically when the camera door is closed. The footage counter is automatic, too. The scale is located at the rear of the camera and is self-setting. When the camera door is opened, it releases a button inside the camera. The scale then returns to start. Closing the door depresses the button and the footage counter is engaged. We found that the counter worked accurately.

The spring-wind motor of the Canon is one of the least noisy we've ever heard. When filming at 16 frames per second, one almost forgets there is a motor. Film run on one wind is about five feet. There is practically no motor chatter at the end of a run, indicating that the motor runs at a constant speed throughout. The camera is ratchet wound, with a back-and-forth motion. It cannot be overwound.

An audible signal ticks off every six inches of film. The one thing that may be missing on the Canon is provision for a cable release. However, the shutter release works so smoothly and easily, a cable release will hardly be missed. In shooting single-frame exposures, we simply rested the camera on a table and flicked the shutter. No camera movement was noted. Processed film bore this out.

The Canon has five speeds in addition to single frame—16, 24, 32, 48, and 64 frames per second. It weighs about 2 lbs. with a 13mm, f/1.8 focusing lens, and measures 5 3/8 x 3 x 1 3/4 in. Price of the Canon Eight, with Canon 13mm, f/1.8 lens, is \$159.50, including wrist strap. Equipped with a 13mm and 25mm lens, the price is \$232.50.—MYRON A. MATZKIN

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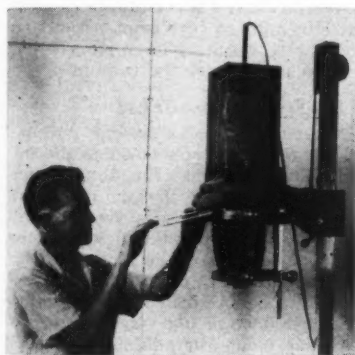
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Do-It-Yourself View Camera —An Amateur Tells How

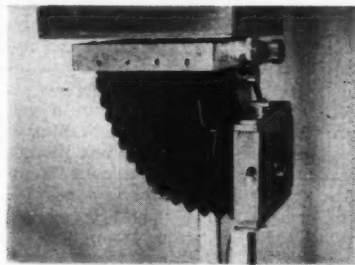
There are any number of reasons, as anyone will agree, why you can't be a completely equipped photographer without a view camera, that old standby workhorse of photo versatility. As a serious amateur, maybe you've even thought of supplementing your present equipment with this double extension, rising, falling, swinging and tilting light-trapper.

But the prices! There is hope, though, in this age of "do-it-yourself." Why not build your own view camera? After all, it requires only a base, a front and a back with bellows in between. What could be simpler? (A question I think I'm qualified to answer: It's every bit as easy as building your own automobile!) As the photos (taken with a borrowed camera, of course) show, even a second-rate handyman can finish the job in his spare time—given a year or two. Allow me to instruct you by relating my own adventures as a camera craftsman.

First, I carefully planned the project in my mind—a metal frame camera with all the adjustments. With the camera back removed the camera mechanism would work in conjunction with



Camera attached to lamphouse assembly makes fine enlarger—and it's no more difficult to build than the camera.



Most ordinary enlargers provide horizontal swinging to allow for large blow-ups. Simplify your own design by utilizing view camera adjustments. Idea unpatented; in fact, untried.

a lamphouse, so the project was really a combination camera and enlarger.

It will help if you're the friendly sort, particularly if you make friends easily with metal workers, welders and the like. Aluminum alloy being the only suitable material for the modern camera you have in mind, get your metal shop friend to salvage a bit of stock from his scrap box. Naturally I can't give exact measurements, since the size of available scrap will determine some of the dimensions. New material should be considered only as a last resort.

It helps if the pieces fit

First, use aluminum channel stock (trimmed to size by a machine shop friend) for the center beam. Then cut out the pieces for the front and back. Make sure the parts fit accurately, and fix a wooden form to clamp them in place for welding. You have, of course, already established a working friendship with a welder.

I planned to have a reversible back on my camera, but when the back frame was securely welded, it turned out to be something less than absolutely square. I'd like to give you concise instructions for building the revolving camera back which replaced it—one which spins around and is still light-tight—but I can't. I did it, but I just don't want to think about it any more.

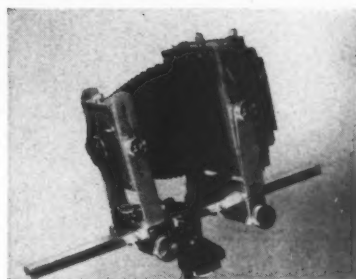
However, I can tell you something I discovered in the process—aluminum just won't slide smoothly against aluminum—a fact I later found verified in an engineering handbook. This also showed why my friction drive focusing device hadn't worked out. I stoically redesigned it to have bronze bearing surfaces.

Now comes the easy part

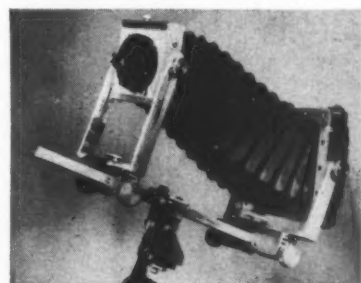
Contrary to what you might expect, the bellows were absolutely no trouble at all. I simply ordered a replacement bellows from a camera company. The two little springs for the ground glass back offered more of a challenge though, and I was able to try all sorts of springy materials before I gave up and ordered the regular springs.

The fitting-out included touches of dead-black paint (blackboard slating) and patches of black plastic electrician's tape here and there. Installation of a second-hand lens completed the camera.

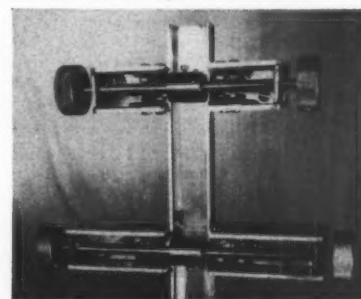
It was a triumphant moment when the trial negatives were developed and I knew I had built a sure-enough view camera—but then I remembered the enlarger.



Here's a homemade view camera that looks and performs like a professional job. Make one just like it in your spare time—over a period of years.



It's nice to know you own a camera that can twist around like the ones in the professional catalogues.



Close-up shows construction of friction focusing drive. Some screws must be precisely located; others are useful for filling holes drilled in wrong spots.

Oh well, any second-rate handyman can make a lamphouse assembly to go with a view camera—get surplus condensing lenses cheap, make good light-proof ventilators, and include a lot of details to suit personal preferences. And it's just as easy as making the camera!

All in all, the project consumed my spare time for a period of two years—a couple of months worth of wholesome toil. But now I have an outfit that experts tell me is capable of professional results. "Doing-it-myself" was fine experience, and I can truly say I learned from it. In conclusion, I should like to pass that knowledge on to you: Work hard, save money—and buy a camera!—HUGH LINEBACK

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PICTURES in a MINUTE

by JOHN WOLBARST

The most common Polaroid picture taking trouble is the easiest to avoid. Here's how to do it.



Next to the business of actually snapping the shutter, the most important step in making a Polaroid picture is to *pull the tab*. By "tab" we mean the end of the film which protrudes from a slot in the camera, as

shown in photo 1. For, if you don't pull the tab, the picture won't be developed, whether you wait for it one minute, one hour, or one week.

As you know from loading the camera, a Polaroid Land film package consists of two parts: a small roll with spool, around which is wound the light-sensitive negative film, and a large roll of the positive print paper, which is not light-sensitive. Spaced at appropriate intervals across the roll of print paper are small pods full of the developing chemicals, one pod for each picture.

If you have loaded the camera properly, both negative film and positive paper pass through a narrow gap between the two heavy steel rollers inside the camera.

Why you pull the tab

When you pull the tab several things happen. The negative and positive materials are pulled together between the rollers. The pod on the print material is a bit too thick to fit between the rollers, so it is crushed and the contents are spread evenly between the negative and positive layers, making

a sort of thin jelly sandwich. It is this jelly which causes the picture to be developed and printed.

Incidentally, by pulling the tab you have advanced the film to the next frame and are ready to take another picture.

Where the trouble starts

Have you ever taken hold of the tab, pulled, and encountered such stiff resistance that the film cannot be budged? Well, you're not the only one—this is a common experience. It's usually due to forgetting to *release the film* before pulling the tab. The film is released in various ways, depending on which model camera you have (see photos 2, 3, 4).

When you press the button, throw the switch, or flip the cutter bar of the Highlander, you raise a couple of metal stop pins out of holes in the print paper. The tab should then be easy to pull, with only a mild resistance as the pod is crushed between the rollers.

Some people pull at the tab, get no response, and then *really* pull. If the film has not been released, this maneuver is usually successful in causing the stop pins to tear print paper and pod to bits, resulting in no picture and a great mess inside the camera.

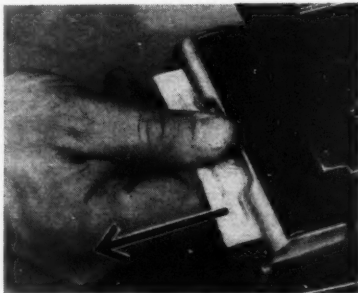
What if the film sticks?

If you pull the tab and nothing moves, make a couple of quick checks, as follows: Operate the film release (repeat if you've already done so) with a swift, decisive movement. The mechanism may be a bit sticky. It does no harm to actuate the film release a couple or three times in quick succession, if in doubt about its functioning. However, *you should never try to release the film while pulling on the tab*—they are separate operations.

If you can't pull the tab even after repeated use of the film release, don't be alarmed. It's possible that some old developer has dried and stuck to both the back door of the camera (through which you remove finished prints) and the negative of the last print you removed from the camera back.

This is most likely to occur if you have a partially used roll of film in the camera and took your last picture a week ago Tuesday afternoon. Remedy: simply open the back door wide and close it. This should break the sticky substance and permit you to pull the tab. In fact, this is a good procedure to follow whenever you start to work with a partially used roll of film in the camera.

A word of caution to owners of those
(Continued on page 96)



PULLING THE TAB: First release film (three photos below). Grasp end of film firmly, pull straight out without hesitation until stop pins halt film movement. If film sticks, check as described in text.

Photographer H. Leonard
sets his camera at 1/100 and f.16;
a Press 25, off the camera,
gets the picture.



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PICTURES IN A MINUTE

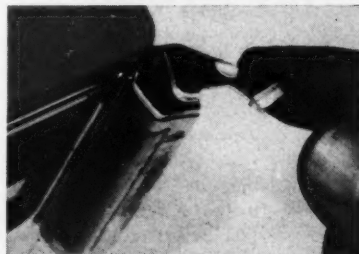
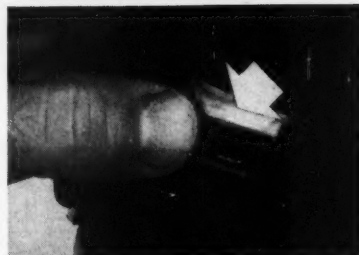
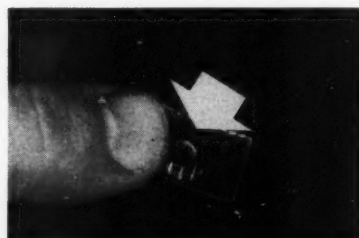
(Continued from page 94)

Polaroid Land cameras having the push button film release. Be very careful not to hold this button down accidentally while pulling the tab. If you do hold it down, you will be dismayed to find about a yard of unused but useless film streaming out through the slot. Remember: fingers off the release button while pulling the tab!

Don't hesitate

Once you start to pull the tab, pull it straight out and in one continuous motion until you feel the stop pins take hold. If you hesitate or dawdle while pulling, uneven development will result, and your picture may show vertical streaks at each point of hesitation.

By the way, here's an important point! Always use the cutter bar to tear off any shirrtails from previously exposed pictures. Some people tear off the papers against the lip of the slot in the camera. That means there's no tab left outside the camera to pull, so your picture taking with that roll comes to an abrupt end.—THE END



HOW TO RELEASE FILM: On older model Polaroid Land cameras you press button (top). Do this briskly, then remove finger. Never hold down button while pulling tab. If your camera has switch type release, push it either way (center photo). On Model 80 Highlander, film is released by pushing cutter bar up and *all the way back* (bottom). Don't pull on tab while releasing; separate the operations.

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ANITA EKBERG

(Continued from page 58)

seas Press Club citation for the best photographic work done overseas by an American journalist in 1955. This award was given for a 40-page book published by *Parade Magazine* on Preston's coverage of the Soviet Union during a 30-day visit.

"Photography," writes Preston, "has been good to me. I have enjoyed many exciting and adventurous assignments during the past 11 years. I have been to Europe four times, in India for three of the most rewarding months in my life, in little-known but vast Pakistan for a month. I've worked in Africa and I've worked in Turkey. I have aimed my camera in places like Havana, Puerto Rico, Bermuda, Mexico, Hawaii, every major European capital plus the Azores, Alaska, Canada, etc.

"I have photographed the Eisenhowers, the Anthony Edens at home, maharajahs in their palaces, almost every major sports champion, and more recently practically every major stage and screen personality.

"I've been in the press box of many a World's Series game; on the sidelines photographing some of the top football bowl games; I've leaned on the ring apron for many a championship bout.

"Yes, photography has been good to me. But I would still call the Ekberg 3-day shooting a 'dream assignment!'"

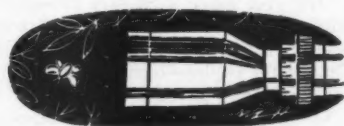
What can we do but agree with Preston and add a mercenary note? Covers and layouts from this series have appeared in more than a dozen publications and the gross sales, thus far, have exceeded \$10,000!—THE END

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The Fourth Short Course in Commercial and Press Photography, sponsored jointly by the University of Western Ontario at London and the Commercial and Press Photographers' Association of Canada, Inc., will be held at the University May 12 through 15.

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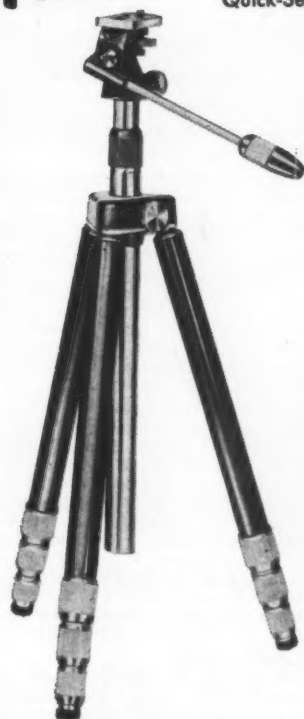
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• Covering Power?

The **GOERZ GOLDEN DAGOR** will cover an angle of view of 87°—equivalent to covering a film with a diagonal of twice the focal length. The DAGOR also gives great satisfaction for wide-angle work. A 6" DAGOR, for instance, rated to cover 4"x5" at F:6.8 will cover almost an 8"x10" film when stopped down.

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The Glamour Market: What Do Editors Buy?

Glamour comes in a lot of packages—cheesecake, fashion, heads, pin-ups, nudes—even such special wraps as Henry Wolf's "Esquire glamour" (see *opposite*). There's one thing all of them have in common: a pretty girl.

Whatever your specialty in glamour photography, there's a market for it—if the pictures are good enough. Photography magazines, Sunday supplements, trade journals, and an increasing number of men's magazines all need and use fresh, new material.

But before you bundle off your own package of glamour to the first potential market on your list, stop and ask yourself a few questions about it.

Is it technically near-perfect?

It goes without saying that a picture out-of-focus, overexposed, or sloppily printed simply isn't considered.

Does it have universal appeal? A snapshot of your best girl friend (no matter how pretty), may look very nice in the family album, but if it hasn't that special quality which will make a stranger stop and look twice, it hasn't a chance. Picture editors and buyers look at hundreds and hundreds of photographs every day, and in order to attract their attention, a picture has to have that "something special."

Does it suit the market to which you are submitting it?

Some editors prefer one thing, some another—some agencies like heads, some prefer pin-ups—some magazines will accept nudes, some won't. Study the market before you submit your work. Even before you shoot, know what the requirements are and be sure you meet them. Give the editors what they want, well done, and they'll buy it.

Does it represent the best work of which you are capable?

A pretty face is important, but a great deal also depends on how the photographer poses, lights, and shoots his model. In short, develop the technique which turns a girl with personal appeal into one with universal appeal—the picture whose vitality will attract the buyer's eye.

Do you have a model release?

Almost without exception, glamour markets require them. Some will accept photostatic copies—others require the original before payment is made.

In an attempt to guide the photog-

rapher who is interested in selling his glamour pictures, but doesn't know how or where to start, MODERN has compiled a list of 50 markets for glamour, and included specifications for each.

We also contacted four of these picture buyers and asked them what they require in a glamour picture. We came up with four different sets of specifications:

"The face is the most important—editors want to see pretty faces," said James Collier, Picture Editor for ten men's magazines, including *Swank*, *Male*, and *Bachelor*.



"Figures can be built, not just with padding but with light and shadow—by a clever photographer. Faces are something else again. There's not

much you can do with a girl whose face doesn't photograph well. We look for vivid faces—with life and light in the eyes.

"The thing is, you can find girls like that anywhere. Some are professional models—but a lot of others are secretaries, clerks, or school girls.

"We're always looking for new faces—we can't use the same ones over and over again. That's why we welcome new photographers—they usually come up with a new set of faces.

"We never buy single pictures, unless they're pretty spectacular. We'd rather see a set—that's a minimum of 40 frames—which includes three changes of costume, indoor and outdoor shots, heads, both horizontals and verticals. It's not necessary to make enlargements of all the shots. We would like to see a few of them nicely printed up, but contact sheets will do on the rest.

"Color? We use it for covers and inside *Swank*. We'll take 35mm if the picture is what we want.

"Model releases are absolutely essential—for obvious reasons. Publishers don't like to be sued, and many a model has had a change of heart after she's seen her pictures in print.

"We don't use any nudes—but negligees and the like are okay. We don't use anything, dressed or undressed, which is in any way suggestive."

"Glamour pictures must tell, or illustrate, a story," said Henry Wolf, Art Director of *Esquire* magazine.



photographed each of them with a beautiful girl in it.

"Or sometimes the pictures can tell a story in themselves, as did the behind-the-scenes series we recently shot on Hecht-Lancaster's 'Sweet Smell of Success' company, on location in New York. The photographer came back to us with a unique picture story which required only minimum captions.

"Esquire glamour isn't cheesecake, as it's usually defined. We try for something a little different. And I think we get it.

"If a free-lance photographer has an idea for a picture series, he should contact us first. There's no point in investing time and money in a project if it's not something we can use.

"If we aren't familiar with the photographer's work, it's a good idea to include a few prints along with the story outline. The photographer doesn't necessarily have to be a writer himself. Our stories are generally assigned to two people, a writer, or staff editor, and a photographer. We use both color and black-and-white which tells a story—and has universal appeal. No singles of sisters, cousins, wives, and aunts, no matter how pretty they are. Unless, of course, one of them happens to be Kim Novak or Anita Ekberg. We can use a few good singles of famous personalities."

"A simple, outdoor background is better than anything you can set up in a studio," said



that an imaginative cameraman has set up in his studio, but that's rare.

"What we want is a pretty girl on an American-made bicycle (or just with

one), wearing shorts or a bathing suit—and a smile. In other words, just good ole 'leg art.'

"For us, the bicycle has to be there—and that's how it is with most trade journals. The pretty girl is the added attraction which calls attention to the automobile, the can opener, the bowl of soup—or the bicycle. These 'props' don't have to be the most important thing in the picture, but they're there.

"We need 8 x 10 glossy prints, and can use up to three poses of each model. The models don't have to be professional—just so they're pretty and natural. Both the pretty girls and the scenic backgrounds are something you can find in any town in the country—with a little searching."

"There are better paying markets for heads than for cheesecake now," said Robert F.



Shostal, Director of The Shostal Agency for Color Photography.

"Heads—striking ones, of course—can be used for advertising, calendars, magazine covers, etc. Cheesecake reproduction is limited mostly to magazines and

annuals. Shooting disrobed girls does not necessarily produce saleable cheesecake. It requires a good bit of 'know how' to strike the right balance between sex appeal and good taste.

"Nowadays a photographer has not only to know his craft, but must know girls, too. Taste now runs to the college girl type—young, pleasant-looking, refined. She should look like she's easy to talk to. No hard-faced girls—they just don't sell any more.

"We handle only color here—I think we're the only agency devoted solely to color. We encourage new photographers to submit their material, although, of course, it must meet professional standards or we can't even consider it. We handle our photographers on a percentage basis, and try to give them personal service. We tell them what the market needs—what kind of material is in short supply—in short, what would be most profitable for them to shoot.

"We try at all times to maintain a sound balance for our people between expense and income. If a photographer is just getting started, we advise him to shoot 4 x 5 or 5 x 7. If he's established, he can afford to shoot 8 x 10, which has better sales appeal in some instances.

"Photographers who want to submit their work to us—or any agency—for consideration should let their best efforts represent them. For ourselves, we'd like
(Continued on page 100)

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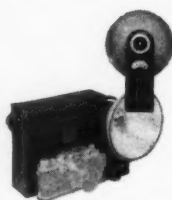
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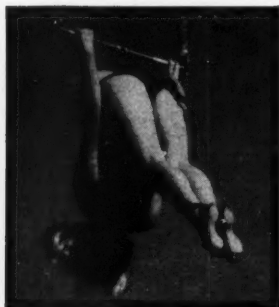
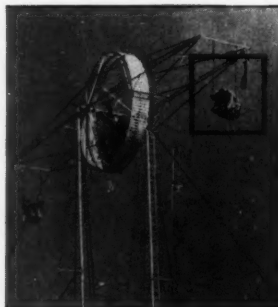
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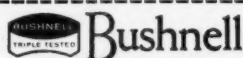
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GLAMOUR MARKETS

(Continued from page 99)

to see a good selection so that we can evaluate it and discuss its merits and demerits with the photographer.

"As for glamour, remember that a good picture is a credit to the photographer—but it's a credit to his model, too! Pick a pretty one."

FIFTY SELECT MARKETS FOR GLAMOUR PHOTOGRAPHY

Make sure you know what their requirements are, and be confident that you have met them, before you submit material to any editor. Then send it off—and good luck!

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Jet Magazine, 1820 S. Michigan Ave., Chicago 16, Ill. B & w and color pix; cheesecake; Negro interest. Min. size color trans. 4 x 5. Pay: \$10-\$25 for b & w. Color price open. Pay on acceptance.

Now Magazine, 114 E. 32nd St., New York, N. Y. B & w and color; singles and pic. stories. Min. size color trans. 4 x 5. Pay \$100 for color; varies for b & w. Pay on publication.

Pageant, 535 Fifth Ave., New York 17, N. Y. B & w pix of all subjects. Also color pix for back covers only. Pay \$100-\$500 per pic. story. Pay on acceptance.

Parade, 285 Madison Ave., New York, N. Y. Wkly. with Sunday newspaper. B & w and color pix. Prefer 2 1/4 x 2 1/4 color trans., but will accept sharp 35mm. Standard rates. Pay on acceptance.

FOR MEN

Army Times, 2020 M St., N.W., Washington 6, D. C. B & w singles and pic. stories. Pay varies; on publication.

Challenge for Men, Phil Hirsch, Editor, 444 Madison Ave., New York, N. Y. B & w singles and pic. stories; glamour, adventure, off-beat sports. Emphasis on action pix. Pay \$10-\$25 for singles, \$50 per page for pic. stories. Pay on acceptance.

Comedy Magazine, 655 Madison Ave., New York 21, N. Y. B & w pix of charming girls, cheesecake. Pay \$6; on publication.

Esquire, 488 Madison Ave., New York 22, N. Y. B & w and color; singles and pic. stories. Single pictures acceptable only if unusually newsworthy. Glamour pictures sought are connected to good story and/or famous names. Predominantly male readership. Min. size color trans. 35mm. Pay ASMP rates; on acceptance.

Focus, 655 Madison Ave., New York 21, N. Y. B & w sets; do not buy single pix unless spectacular. Can use color singles for cover. Min. size color trans. 35mm. Good rates; on acceptance.

Jet Magazine, 655 Madison Ave., New York
(Continued on page 106)

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Sonnar 85mm f/2.0	189.00 Cash or 18.90 Down
Sonnar 135mm f/4.0	146.00 Cash or 14.60 Down
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1957 CONTAFLEX

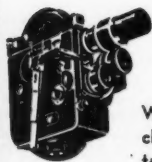
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8mm and 16mm
Continuous Printer
(illustrated)

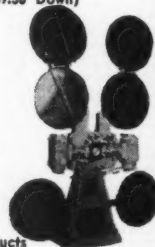
For professional or amateur movie makers, laboratories, schools and technicians—where the highest quality

prints are required. Black and white or color; single or double system sound — film is run through the machine once only. 1200' capacity. Printing speed up to 1600' per hour. Lamps are air-cooled. Built-in filter holder for color film printing.

\$465. Cash or \$46.50 Down

Other Uhlér Precision Cine Products

Combination 35mm Continuous Printer for Sound or Silent Pictures (capacity — 6-1200' feed and take-up discs)	\$1145.00 Cash or \$114.50 Down
Reduction and Enlarging Printer for 8mm and 16mm (1200' capacity)	1056.00 Cash or 105.60 Down
Reduction and Enlarging Printer for 16mm and 35mm (capacity — 4-1200' feed and take-up discs)	2475.00 Cash or 247.50 Down



LIFETIME GUARANTEE

Just released! . . . Brand new 1957 CLIPPER

With Exclusive
MONOMATIC
CONTROL

MONOMATIC is a single knob control providing instant selection of Record or Play in either 7" or 3 1/2" tape speeds. It will also Fast Forward and Fast Rewind. Any position may be selected by a flick of the finger in either tape speed.

The CLIPPER

Regularly \$139.50.
Now, from D. F. A.
only \$109.95 Cash or

\$1099

Down!

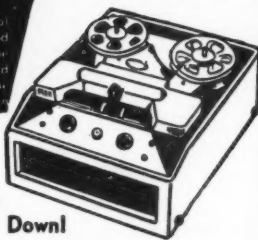
- Plays in any position!
- Simplest to operate

- High fidelity performance
- 2-speed, 2-hour operation

PENTRON PACEMAKER
(2 speaker; reg. \$199.95) only \$149.50 Cash
or \$14.95 Down!

PENTRON EMPEROR
(3 speaker; reg. \$249.50) only \$187.50 Cash
or \$18.75 Down!

THE SUPERB
Pentron
PORTABLE
TAPE RECORDER



Dowling's

175 Fifth Avenue
NEW YORK 10, N. Y.

new 1957 *Diax IIb*

The low priced 35mm PRECISION Camera with COUPLED Range-finder and INTERCHANGEABLE coated Lenses by SCHNEIDER, Germany!

- Handsome, modern design; rugged construction; extreme compactness.
- Equipped with high-quality SYN-CHRO-COMPUR MX fully synchronized shutter with Bulb, Time and speeds from 1 sec. to 1/500th sec. Built-in self-timer.
- Rapid-wind.
- Viewfinder for 85mm/90mm lenses built-in.
- Full line of available accessories.



DIAX IIb with Isonar 50mm f/3.5 lens... \$99.50 Cash or \$9.95 Down
DIAX IIb with Xenar 50mm f/2.8 lens ... 139.50 Cash or 13.95 Down
DIAX IIb with Xenon 50mm f/2.0 lens ... 169.50 Cash or 16.95 Down

Accessory Lenses for DIAX IIb

Xenagon 35mm f/3.5 (wide angle)..... \$79.50 Cash or \$7.95 Down
Isonar 85mm f/4.5 (telephoto) 59.50 Cash or 5.95 Down
Tele-Xenar 90mm f/3.5 (telephoto) 89.50 Cash or 8.95 Down
Tele-Xenar 135mm f/4.0 (telephoto) 109.50 Cash or 10.95 Down

JUST OUT! Sensational New Diax Ib with Westar 50mm f/3.5 lens only \$69.50 Cash or \$6.95 Down. The Diax Ib takes all interchangeable lenses listed!

STOP PRESS!

New 1957 Automatic Exakta IIA—just released. Here is single lens reflex photography at its finest! The Exakta IIA supersedes the VK and is available complete with Penta Prism rangefinder and the following automatic diaphragm lenses: with Westar f/2.8 lens \$299.00 Cash or \$29.90 Down; with Tessar f/2.8 lens \$333.00 Cash or \$33.30 Down; with Westagon f/2.0 lens \$339.00 Cash or \$33.90 Down; with either Biotar f/2.0, Xenon f/1.9 or Quinon f/1.9 lens \$399.00 Cash or \$39.90 Down.



ALL NEW 1957
RETINA IIc

Built-in exposure meter and with normal Xenon coated f/2.0 lens in M-X shutter—\$139.00 Cash or \$13.90 Down. Retina IIc \$99.00 Cash or \$9.90 Down.



1957 Linhof
Incomparable new Super Technika 4 X 5 model IV (less lens) \$495.00 Cash or \$49.50 Down. New Super Technika "23", model IV (less lens), \$389.50 Cash or \$38.95 Down. Write D. F. A. today for details, trade-in allowances and Linhof lens lists!



Superb New 1957
Leica M-3!

Leica M-3 with Elmar f/3.5 \$354.00 Cash or \$35.40 Down; with Summicron f/2.0 (Collapsible) \$447.00 Cash or \$44.70 Down; with new Summicron f/2.0 Dual-Range with Optical Viewing Unit \$486.00 Cash or \$48.60 Down; with Summarit f/1.5 \$477.00 Cash or \$47.70 Down. New "RF" Summaron f/3.5 lens with Viewing Unit only \$135.00 Cash or \$13.50 Down.



1957 **POLAROID LAND** CAMERAS
Highlander Camera only \$89.95 Cash or \$8.95 Down. Complete Highlander outfit: camera, flash, meter, case for outfit, and 3 rolls of film only \$97.50 Cash or \$9.75 Down! Speedliner \$88.75 Cash or \$8.87 Down.



New Models 1957 **Rolleiflex!**

Rolleicord V with Xenar f/3.5 \$124.55 Cash or \$12.45 Down; Rolleiflex f/3.5G with Xenotar f/3.5 \$232.50 Cash or \$23.25 Down; Rolleiflex 3.5G with Planar f/3.5 \$272.50 Cash or \$27.25 Down; Rolleiflex 2.8E with Xenotar or Planar f/2.8 \$331.50 Cash or \$33.15 Down.

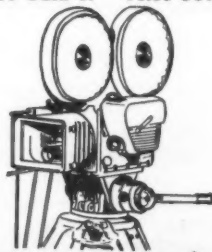
Top-Flight new 1957 **AURICON** SOUND MOVIE EQUIPMENT

"Auricon" has long been synonymous with the finest in 16mm sound motion picture equipment. In this proud tradition, D.F.A. is privileged to present these exciting, superb new models . . .

* Auricon Pro-600 (illustrated)

Camera-Head \$1165.00 Cash or \$116.50 Down
Auricon Super-1200 4652.15 Cash or 465.21 Down
Auricon Filmagnetic 870.00 Cash or 87.00 Down
Auricon Cine-Voice,
Single Lens Mount 695.00 Cash or 69.50 Down
Auricon Cine-Voice,
Turret Lens Mount 785.00 Cash or 78.50 Down

* Please write for Auricon Pro-600 price schedule for suggested accessory combinations at special prices.



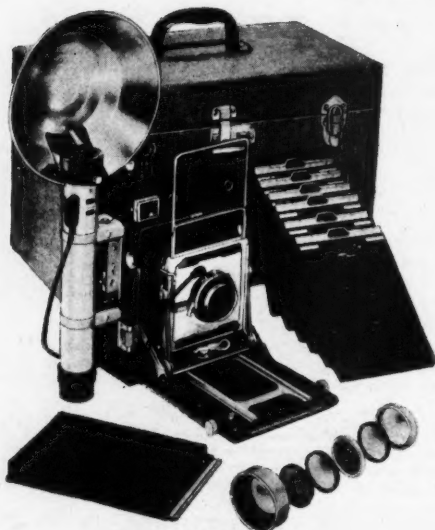
Wherever you live, you may purchase your Auricon directly from DOWLING'S Fifth Avenue with only 10% Down and the balance on easy terms. Shipping and insurance is free. Order today!

GRAPHIC SALE!

Dowling's

FIFTH AVENUE

FAMOUS D.F.A. 1957 *Pacemaker* GRAPHIC OUTFITS YOU GET ALL THIS!



• New 1957 Graphic camera with lens indicated below • Graflex back • Ektalite screen • New Graphic coupled Multifocus rangefinder with Rangefinder and automatic parallax correction • New flexible wire frame finder • Graflex 3 cell flash unit • Deluxe case • Film pack adapter or rollfilm holder • 6 cut film holders • Adapter ring • Lens shade • 4 optical glass filters.

Size	Coated lens in shutter	Speed Graphic	Crown Graphic
2 1/4" x 3 1/4"	101mm Ektar f/4.5 (1/800 second)	\$338.00	\$298.00
	105mm Xenar f/3.5	295.00	275.00
	105mm Tessar f/3.5	299.00	279.00
	105mm Ektar f/3.7	343.00	294.00
4" x 5"	135mm Xenar f/4.7	299.00	279.00
	135mm Optar f/4.7	368.00	319.00
	127mm Ektar f/4.7	368.00	319.00
	135mm Tessar f/4.5	348.00	299.00
	135mm Xenar f/3.8	348.00	299.00
	150mm Tessar f/4.5	348.00	299.00
	150mm Xenar f/4.5	348.00	299.00
	150mm Tessar f/3.5	399.00	379.00
	150mm Xenotar f/2.8	499.00	469.00
	152mm Ektar f/4.5	386.00	337.00
	152mm Dagor f/6.8	386.00	337.00

Price shown next to lens covers all the equipment listed!
Easy payments available!

All components of our D.F.A. Graphic outfits are brand new, latest models and fully guaranteed.

New Graphic rangefinder and flexible wire frame finder are made for 4 x 5 cameras only. 2 1/4 x 3 1/4 outfits are equipped with Kalart coupled rangefinder.

Stroboflash



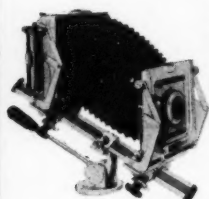
Electronic Flash equipment is a must in modern photography. And DOWLING'S Fifth Avenue brings you the newest Stroboflash electronic units by Graflex designed for use with amazing new miracle Nickel Cadmium (Nicaid) Lifetime batteries. You'll forget forever the cost and bother of flashbulbs. Stroboflash is in a class by itself for economy, dependability and convenience.

Stroboflash I (Color Guide No. 40-50)	\$66.75 Cash or \$6.67 Down
Stroboflash II (Color Guide No. 70-75)	74.50 Cash or 7.45 Down
Stroboflash II with Nicaid-AC converter	133.00 Cash or 13.30 Down
Stroboflash IV (Color Guide No. to 110) with exclusive 4 way power selector	124.25 Cash or 12.42 Down
Stroboflash IV with Nicaid-AC converter	182.00 Cash or 18.20 Down

Everything Brand New!

Products listed on all four of D.F.A.'s pages are **Brand New**—factory packed. Our stocks of both used and new photographic equipment are however very extensive. **Anything photographic** may be ordered directly by mail from Dowling's Fifth Avenue!

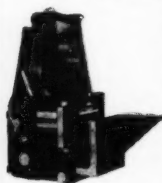
GRAPHIC VIEW II CAMERA



This famous View Camera is the basic equipment for every serious photographer. Here is unmatched versatility thanks to such features as rising, shifting and tilting front and back that enable you to make all corrections right on the negative. The 16" bellows extension permits 1 to 1 copying. Absolutely accurate alignment. You have a choice of four backs, including reducing type. And with its fine hammer-tone finish, the all-metal Graphic View II Camera adds distinction to any studio!

Complete with Graflex back, film holder, pan-tilt base and compartment carrying case	\$142.00 Cash or \$14.20 Down
Graflex Optar 162mm f/4.5 coated lens in synchro shutter	88.50 Cash or 8.85 Down
Kodak Ektar 203mm f/7.7 coated lens in synchro shutter	69.00 Cash or 6.90 Down
Schneider Symmar 180mm f/5.6 convertible coated lens in synchro shutter	144.50 Cash or 14.45 Down

The Prize-Winning Super D GRAFLEX Camera



For perfect composition and ease in capturing that "right moment," the single lens reflex camera with a large negative is the ideal choice. Graflex cameras have been synonymous with successful pictorial photography for many years. Today's Super D Graflex cameras feature a focal plane shutter with speeds to 1/1000th second, built-in flash, revolving back, Ektalite field lens and interchangeable lenses. And the Super D Graflex was the first reflex camera with a fully automatic diaphragm for easy focusing and composing on large ground glass!

There are Graflex film holders for sheet film, film pack and 120 roll film. Whatever the photographic assignment, a Graflex camera can handle it superbly!

3 1/4 x 4 1/4 Super D Graflex with Ektar 152mm f/4.5 coated lens	\$266.25 Cash or \$26.62 Down
4 x 5 Super D Graflex with Optar 190 mm f/5.6 coated lens and Graflex back	251.25 Cash or 25.12 Down
4 x 5 Super D Graflex with Optar 190 mm f/5.6 coated lens and Graflex back	273.75 Cash or 27.37 Down

Dowling's 175 Fifth Avenue, New York 10, N. Y.

Dowling's
FIFTH AVENUE

YOU CAN ALWAYS AFFORD
THE BEST... BY PAYING
ONLY 10% DOWN

Minolta CAMERAS

designed for
PERFECTIONISTS
who are
not afraid
of saving
money



Minolta AUTOCORD

Fully Automatic 2 1/4 x 2 1/4
Twin-Lens Reflex

Fully automatic film advance and shutter
cocking • One-finger, single-stroke heli-
oid focusing • Famous ROKKOR 75mm
4-element f/3.5 coated taking lens •
75mm ROKKOR f/3.2 coated viewing lens •
SEIKOSHA MFX fully synchronized pre-
cision shutter (1 to 1/500 sec. and bulb)
• Brilliant Fresnel viewing screen

\$99.50 cash or

\$9.95 down!

Minolta 'A'

Fully Automatic 35mm Camera

Fully automatic single-stroke film ad-
vance and shutter cocking • Brilliant,
single window coupled rangefinder/view-
finder • Famous ROKKOR 45mm 4-ele-
ment f/3.5 coated lens • Fully synchro-
nized OPTIPER MX precision shutter (1
to 1/300 sec. and bulb) \$49.95 cash or

\$4.99 down!

Minolta AUTOCORD 'L'

Fully Automatic 2 1/4 x 2 1/4
Twin-Lens Reflex

Every Feature of the MINOLTA 'Autocord'
PLUS: Built-in Exposure Meter • Direct-
reading light-value scale • Super-simple
diaphragm and shutter calibration in
terms of light values \$124.50 cash or

\$12.45 down!

Minolta CAMERAS are not for those who

must spend excessively to feel that they have bought the best. Minolta cameras are for the discerning photographer who is not influenced by the price tag . . . who can recognize extraordinary quality even when it goes hand in hand with exceptionally modest prices. The three Minoltas have rewritten the price vs. quality equation of the entire camera industry by offering the kind of performance and reliability found only (if at all) in cameras selling for more than twice their price.

Dowling's

175 FIFTH AVENUE, NEW YORK 10, N. Y.
in a N. Y. Landmark, the Flatiron Bldg. at 23rd St.
Mail Order Showroom, Suite 2000. Tel.: ORegon 4-7900

**AIR
MAIL
TODAY!**

Please ship the following immediately!-----

Enclosed is \$-----

☐ Down Payment ☐ Complete Payment.

I agree to pay \$----- monthly for-----
months until merchandise is paid for.

I wish to trade in:-----

☐ Give me tentative allowance by mail.

☐ I am shipping equipment for exact allow-
ance.

Your trade-in may be used as down payment! It will be re-
turned at D.F.A.'s expense if you don't accept our top offer.

☐ Send **FREE** literature on-----
☐ Send **FREE** 1957 Catalog.
☐ Send pamphlet on "Deferred Payments."

Name-----

Telephone No.-----

Address-----

City or Town----- State-----

M-457

TREMENDOUS VALUES

CLEARANCE SALE

SOUND OR SILENT CARTOONS APPROX. 400 ft. ...\$4.95
For Home Use Only

ANSCO COLOR IN BULK

16mm—4c per ft.min. order 50 ft.
8mm—25 ft. on camera spools.....\$1.25
100' 8mm\$5.00
(Processing not included)

PHOTOGRAPHIC CONTACT PAPER

Eastman Kodak SW Semi-matte—Contrast #4
100 sheets per box 10 x 10\$2.50

MOVIE FILM SPECIAL

100' 8mm double\$1.79
Packed on 4 Camera spools 25'
processing not included

SPECIAL OFFERING IN 8mm AND 16mm COLOR SUBJECTS (CARTOONS AND FAIRY STORIES)

50 ft. 8mm.....\$ 2.00
200 ft. 8mm.....7.50
100 ft. 16mm.....5.00
400 ft. 16mm.....20.00 (silent)
400 ft. 16mm.....25.00 (sound)

ROLL FILM

#127, 120, 620, 116, 616
Black & White 10 for\$1.95
120 & 620 color75¢ a roll
35mm 20 exp. B&W25¢
35mm 36 exp. B&W49¢
AERO EKTACHROME #120 and #620
Weston 403 for \$2.85
35mm 36 exp. TRI X50¢ a roll.
Minimum order 4 rolls

35mm BLACK & WHITE BULK

ANSCO FINOPAN \$1.25 (Weston 24) Kodak
Super X or Double X.....\$1.40

Bulk MOVIE FILM 8mm or 16mm

1500' (30 50' rolls) \$11.50 16mm
50' rolls .45 8mm & 16mm 100' rolls .90 8mm & 16mm
1350' (25' rolls) \$9.95 16mm
400' rolls \$3.40 8mm & 16mm
(this is a fine grain)
PANCHROMATIC REVERSAL FILM
Processing not included

35mm COLOR FILM

Available in tungsten and daylight
Available in ANSCO TUNGSTEN 35mm x 100'...\$22.00
AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20
exp. rolls, including proc.\$1.50 (3 for \$4.25)
20 exp. rolls INDOOR ANSCO COLOR\$1.00 (3 for \$2.75)
AERO EKTACHROME CHEMICALS—1 1/2 gal....\$2.95

MOVIE FILM

Size	B&W	Color
8mm 25' dbl. roll	\$1.15	\$2.25
8mm 25' dbl. mag.	1.75	3.00
16mm 100' B & W available		
in both sound or silent	2.50	5.95
16mm 50' magazine	1.90	3.50

Processing included—
With purchase of 6 rolls B & W of any size—ONE FREE
16mm Kodachrome, 100 ft. roll.....\$4.95
To be sent directly to Eastman Kodak for free processing.

16mm SOUND FEATURES & SHORTS

CARTOONS & COMEDIES
Religious Films and Old Time Masterpieces such as
COVERED WAGON, LOST WORLD, DANCING MOTHERS
(with Clara Bow), Also 16mm 100' and 8mm 50'
subjects—such as—MUTT & JEFF, WAIT DISNEY, OUR
GANG, TOM MIX, JOE E. BROWN, \$1.50 for 16mm
100' as well as the 50' 8mm. CHARLIE CHAPLIN
COMEDIES AVAILABLE in silent or sound—50 different
subj. \$15.00 sound \$10.00 silent. (Write for catalog
on features).

DEVELOPING SERVICE AVAILABLE

100' 16mm B&W.....\$1.25
8mm 25' double......60
Include postage with all orders

ALL FILM

Dept. M, 242 West 55 St., N. Y. 19, N. Y.

GLAMOUR MARKETS

(Continued from page 100)

21, N. Y. B & w pix of charming girls, cheese-
cake. Pay \$6; on acceptance.

Joker Magazine, 655 Madison Ave., New
York 21, N. Y. B & w pix of charming girls,
cheeseecake, *trick shots*, interesting party
games. Pay \$6; on acceptance.

Leatherneck Magazine, Box 1918, Washing-
ton, D. C. B & w and color pix; full length
pin-ups. Min. size color trans. for cover, 4 x 5.
Pay \$3-\$7.50 for b & w; \$50-\$100 for color
covers. Pay on acceptance.

Male, 655 Madison Ave., New York 21, N. Y.
B & w and color glamour sets emphasizing
candid look. Good rates; pay on acceptance.

Man to Man, Volitant Publishing Corp., 21
W. 26th St., New York, N. Y. B & w pix of
interest to men; cheeseecake, adventure, pic.
stories. Pay varies; on publication.

Man's Magazine, Phil Hirsch, Editor, 444
Madison Ave., New York, N. Y. B & w singles
and pic. stories. Pay \$10-\$25 for singles; \$50
per page for pic. stories. Pay on acceptance.

Men, 655 Madison Ave., New York 21, N. Y.
B & w and color glamour sets emphasizing
candid look. Good rates; on acceptance.

Our Navy Magazine, I Hanson Pl., Brook-
lyn 17, N. Y. B & w pix; cheeseecake with
nautical motif. Pay \$2-\$5; on publication.

Pic, 415 Lexington Ave., New York 17, N. Y.
B & w pix pertaining to men's interests. Pay
on acceptance.

Playboy Magazine, 11 E. Superior, Chicago
11, Ill. B & w and color pic. stories. "Playboy's
needs are specialized—anything of interest
to a sophisticated urban male has a chance.
The magazine itself should be studied before
contributing." Min. size color trans. 35mm.
Pay \$50 per pic. for b & w; \$100 and up per
pic. for color. Pay on acceptance.

Real Magazine, 19 E. 40th St., New York 16,
N. Y. B & w singles and pic. stories; cheese-
cake with fresh, candid approach. Pay varies;
on acceptance.

Saga, 205 E. 42nd St., New York 18, N. Y.
B & w sets of any true adventure; glamour.
Pay on acceptance.

See Magazine, 10 E. 40th St., New York 16,
N. Y. B & w pic. sets and singles on all subjects
of interest to men, including glamour. Color
pix for covers only.

Sir, Volitant Publishing Corp., 21 W. 26th St.,
New York, N. Y. B & w pix of interest to
men. Cheeseecake, adventure, pic. stories. Pay
varies; on acceptance.

Stag, 655 Madison Ave., New York 21, N. Y.
B & w and color sets emphasizing candid
look. Good rates; on acceptance.

Swank, 655 Madison Ave., New York 21, N. Y.
B & w and color glamour sets; include both
verticals and horizontals, heads. Model re-
leases essential. Good rates; on acceptance.

True, 67 W. 44th St., New York 36, N. Y.
B & w and color factual material with an
appeal to men; glamour features. Min. size
color trans. 35mm. Pay \$500 for glamour
features; pay for other material varies; on
acceptance.

(Continued on page 111)

FIRST AID FOR MOVIES

Having trouble making good movies? Want
to learn how? Here's everything you need
to know to produce prize-winners!

4998 HOW TO PLAN A HOME MOVIE SCRIPT,
by O. Blakeston. How to string film shots into
a screen story that flows.

4999 HOW TO ACT FOR HOME MOVIES, by
T. Rose and M. Benson. Covers timing, speech,
character interpretation, etc.

4993 HOW TO MAKE HOME MOVIES, by G.
Wain. Complete instructions.

4991 HOW TO DIRECT YOUR OWN MOVIES, by
T. Rose. Selecting the subject, casting, organiz-
ing, etc.

4990 HOW TO TITLE YOUR OWN MOVIES, by
L. F. Minter. Lettering, backgrounds, borders,
special effects, animated titles.

4992 HOW TO EDIT YOUR OWN MOVIES, by
H. Baddeley. Splicing fades, dissolves, detailed
editing, sound.

736 HOW TO MAKE VACATION MOVIES, by
H. Baddeley.

3555 HOW TO MAKE GOOD COLOR MOVIES,
by C. L. Thomson. Color films, their character-
istics, and how to handle.

61 HOW TO DO HOME MOVIE TRICKS, by J.
Counter. Dozens of ways to work camera magic
and excite your audience.

**734 HOW TO ADD SOUND TO YOUR HOME
MOVIES**, by D. M. Neale.

490 HOW TO MAKE MOVIE CARTOONS, by
J. Hatas and R. Privett. From script to screen,
including materials, characters and script.

737 HOW TO MAKE 8-MM MOVIES, by N. Bau. (new edition, 1.95) **\$1.75 ea.**

HOW TO GET THESE BOOKS: Check the titles you want
above. Fill out your name and address below, tear out
this ad and take it to your local camera store. Your dealer
will be happy to order these books for fast delivery if he
does not have them in stock. If you happen to live in an
area without a camera store nearby, you can order these
books direct from us. Check the titles you want, fill out
your name and address and amount inclosed, and mail with
check or money order to the address below.

AMPHOTO, 33 West 80th St., New York 23, N. Y.
Amount inclosed: \$.....

Name.....

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City..... Zone..... State.....

PLEASE NOTE: All orders are shipped postpaid. No C.O.D.
Add 3% sales tax for all orders to be sent to New York
City. Add 10% for delivery outside U. S. A. except APO
numbers. Allow approximately 10 days for delivery.
Books may be returned within 3 days for refund.

LET'S TALK PRICE

GRAPHIC-LINHOF



4x5 Crown F:4.7 Rfdr... \$146.75
disc.brand new
Ann. Speed With Rfdr. Flash
2 1/4x3 1/4 F:4.5 Lens... 59.95
3 1/4x4 1/4 F:4.7 Lens... 62.50
4x5 F:4.7 Lens... 85.95
Pacemaker Crown 23, F:4.5... 98.00
Pacemaker Speed 45, F:4.7... 149.00
Linhof 23, Xenar F:3.5... 225.00
Linhof 45, F:4.5... 193.95
BRAND NEW 4x5 B&J View... 77.00
with Xenar F:4.5... 58.50
BRAND NEW 5x7 B&J View... 58.50
80mm Wide Field Ektar, synch 46.00

SUPER HAPO 35m/m

the 'Hit' of Germany's Photokina

BRAND NEW
\$399.95
• Fast F:2.8 coated lens
• Coupled Rangefinder
• Compur Rapid VX
• Built-in self-timer
• Rapid Advance Lever



regular \$70.50

BELL & HOWELL 70DR

3-lens Turret 16mm Camera

• 1" F:1.9 standard lens
• 3" F:2.8 telephoto
• 17mm F:2.7 W.A.
• Matching Viewfinders
USED \$283.95

B & H 372-A Twin-lens 8mm Magazine, regular and telephoto lenses \$113.50 matching viewfinders USED

HASSELBLAD

2 1/4x3 1/4 Reflex focal plane shutter, Ektar F:2.8 ctd. pre-set.

\$1925.00
'MX' synch. interchangeable magazine used
Same outfit, with 135mm F:3.5 pre-set Telephoto lens & case \$284.50 Rollifilm Magazine for Hasselblad \$9.50



AUTOMATIC EXAKTA VX

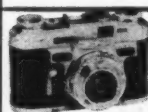
Latest, Brand New \$475.00

Single flash post
Improved shutter
Body lock and your old
New Exposure Exakta VX
counter body for body
\$77.50 and your Exakta V
\$97.50 and your Exakta I or II
pending inspection



EXAKTA LENSES

35mm Lithagon F:3.5 W.A.L.N. 39.00
40mm Meyer F:4.5 W.A.L.N. 19.95
50mm Westanar F:2.8 automatic 39.50
50mm Auto-Xenar F:1.7 automatic 98.00
58mm Biotar F:2 automatic 76.50
75mm Primoplan F:1.9 pre-set, NEW 68.50
135mm F:3.5, pre-set, NEW 37.50
135mm F:2.8 Ultraspeed, pre-set, NEW 47.75
180mm Tele-Picon F:5.5, pre-set, NEW 45.00
250mm Tele-Picon F:5.5, pre-set, NEW 50.00
400mm Tele-Picon F:5.5, pre-set, L.N. 79.95
Prism Finder 17.50



GRAPHIC 35

Complete with case & flash

• F:3.5 ctd. lens
• Synchro shutter
• Cpld. Rangefinder
Telephoto & W.A. lenses \$14.95 each
USED \$432.50

MINOLTA AUTOCORD

\$527.50
• Fully autom.
• MX synch.
• Selftimer
List \$39.55
MINOLTA AUTOCORD 'L' with Exp. Meter, used \$69.75



WE NEED YOUR OLD CAMERA! MAIL COUPON BELOW!

35mm CAMERAS

	NEW	USED
Aires III F:1.9, Rfdr.	99.50	84.75
Argus C3, case and flash	69.50	34.95
Canon IV-S2, F:1.9 Rfdr.	285.00	104.75
Contax II, Sonnar F:2	.....	63.95
Contax III, Sonnar F:2	.....	65.95
Contax IIIA, Sonnar F:2	.....	128.95
Contax IIIB, Sonnar F:2	.....	171.50
Exakta 35, autom.	.....	89.50
Exakta 35, synch. autom.	241.00	128.95
Exakta 35, synch. autom.	234.00	189.50
Kodak Bantam 8x11 synch.	124.50	53.50
Kodak Bantam 8x11 synch.	24.50	9.75
Kodak Bantam 8x11 synch.	119.50	64.95
Leica IIIA, F:2 Rfdr.	.....	68.95
Leica IIIC, F:2 Rfdr.	.....	89.00
Leica IIIC, F:2 synchro Rfdr.	336.00	138.25
Minox IIIIS, F:3.5 synch.	139.50	71.50
Praktina, Biotar F:2 autom.	297.50	176.00

KODAK SIGNET, EKTAR F:3.5 coated synch. Rfdr. USED \$34.75
KODAK SIGNET 40 F:3.5 ctd. synch. Rfdr. with flash, BRAND NEW \$49.95

Robot Royal, F:1.9 Rfdr. 295.00
Robot 'Star', F:2.8 'MX' synch. 79.00
Voigtlander Prominent F:1.5 270.00
Voigtlander Vitessa L, F:2.8 139.50
Voigtlander Vito IIA F:3.5 54.50

REFLEX & ROLLIFILM CAMERAS

	NEW	USED
Exakta 66, Tess F:2.8	319.50	158.75
Graflex Super D 3x4, autom.	289.50	98.00
Kaloflex F:3.5 synch.	119.50	64.50
Kodak Chevron, F:3.5 Rfdr.	97.50	49.75
Kodak Medalist II, Ektar F:3.5	.....	99.25
Polaroid 95 camera	89.75	35.50
Ricohflex F:3.5 ctd.	29.95	15.95
Rolleiford V, Xenar F:3.5 LV5	124.50	67.75
Rolleiflex Autom, Tessar F:3.5	.....	62.00
Rolleiflex Autom, Xenar F:3.5	.....	55.00
Soligor 66, F:3.5 synch.	99.50	58.00
Super Ikonta B, Tess 2.8	139.00	60.00
Super Ikonta BX, Tess 2.8	163.00	74.95
Voigtlander Bessa II, F:3.5	124.50	84.25

*** JUST RELEASED! ***
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AT NEW REDUCED PRICES. SAVE!
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Cine Kodak Mag. F:1.9	99.50	45.95
Revere Mag. F:2.5	122.50	46.00
Wollensak 53, 3 lenses	199.50	108.00
B & H 253 'Monterey' 500W	.....	41.00
B & H 'Regent' 500W, case	.....	88.75
Keystone K 100 latest, case	169.50	53.50
Keystone K 107, splicer, case	169.50	49.75
Revere 85, 500W	114.50	43.75
Revere 90, 750W	149.50	61.50
B & H Autoload, Mag. F:2.5	.....	54.95
B & H 70DA, F:1.9	159.50	59.00
Cine Kodak Mag 16, F:1.9	.....	84.00
Cine Kodak Mag 16, F:1.9	.....	208.75
Mansfield 25, 100'	122.50	44.75
Pathe 16, F:1.9	194.50	123.75
Revere 16, F:1.9	278.00	91.25
Victor IV, 16mm, 1 lens	160.00	68.75
Victor Model 100, sound	548.00	126.00
Victor Model 100, sound	520.00	104.95
B & H 'ULTIMITY', Sound proj	118.00	118.00
B & H 202C, magnetic sound	387.50	387.50

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LIKE NEW \$119.50
with Xenar F:3.5 ctd. \$129.50
with Tessar F:3.5 ctd. \$169.50
with Xenotar F:2.8 ctd.

RETINA IIIC, Xenon F:2, ctd. USED \$84.95
LV5, Exp. Meter, Rfdr. USED \$64.50
RETINA IIIC, Xenar F:2.8, ctd. USED \$64.50
LV5, Rfdr. Lever wind.

BOLSEY B-2 THREESOME

\$399.95 with case and flash
BRAND NEW Reg. \$64.50
BOLSEY 'C,' Reflex case & flash BRAND NEW \$49.75

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Stereo Realist, F:3.5 Rfdr. 58.95
Iloca II, F:3.5 ctd. New 38.00
Edinex IIA, F:3.5 Rfdr. 46.00
Kodak Stereo, F:3.5 42.25
Graphic Stereo, F:3.5 31.75
Reverse Stereo, F:3.5 Rfdr. 68.50
TDC Stereo F:3.5 39.50
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all coated, lightweight, shockproof.
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G. E. GUARDIAN, latest 23.50
NORWOOD DIR. reg. 32.95 16.75
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Contaflex II, Exp. meter \$103.80
Auxil. Photo or W.A. lens \$14.95 each

ARGUS C-4
F:2.8 ctd. synch. Rangefinder USED \$399.95
Telephoto & W.A. lenses \$14.95 each

CONTAX IIA, latest, MX synch. with NOKTON F:1.5 ctd. lens BRAND reg. \$344.00 NEW \$214.95
CONTAX IIIA, latest, Exp. meter, with NOKTON F:1.5 ctd. lens BRAND reg. \$394.00 NEW \$244.95

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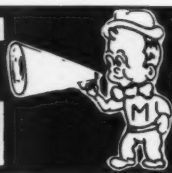
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FAMOUS German Import PRESET TELEPHOTO LENSES

For EXAKTA, PENTACON, PRAKTINA, LEICA, CONTAX, NIKON, CANON, HASSELBLAD, EXAKTA 66, 16mm CAMERAS

85mm F2.8 ctd. PS. \$52.50 180mm F5.5 ctd. PS. \$39.50
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135mm F3.5 ctd. PS. \$39.50 400mm F5.5 ctd. PS. \$97.50



• EXTRA CUSTOM ADAPTER FOR ANY ABOVE LENS...SPECIFY CAMERA...\$9.00

• YOU NOW CAN BUY A TELEPHOTO LENS FOR YOUR FAVORITE CAMERA AND USE THIS LENS ON SEVERAL CAMERAS JUST BY CHANGING ADAPTERS!

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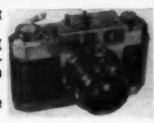
WITH F2 SUMMICRON CTD. LENS
\$289.00



- NEW 35mm SUMMARON F3.5 with Optical Viewing Unit for M3 \$135.00
- NEW 50mm SUMMICRON F2 with Dual Range Focusing Mount and Optical Viewing Unit for M3 \$198.00

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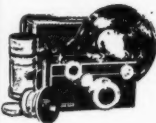
- F1.9 ctd. Six Element Lens
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- Exclusive Single Window Luminous Frame permits exact selection of scene.



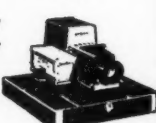
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Brand New 300 Watt Blower Cooled ARGUS Projector (Newest 1957 Model)



Only \$69.95

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W/F3.5 Tessar L. N. \$129.50
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- Trade In Your Old Rollei for the Latest 1957 Models with Built-In Lightmeter! Bonus Allowance Toward all F3.5 G and F2.8 E Models.

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AUTOCORD CAMERA

F3.5 Ctd. Lens, MXF Synchro, 1 Sec. to 1/400 Sec. Auto Film Transport, Built-In Self Timer



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COUPLED RANGEFINDER 35mm PAX



- F3.5 LUMINOR LENS
- FULL FX FLASH SYNCH.
- SHUTTER SPEEDS 8-1/300

REGULAR \$49.50
DELUXE CASE \$4.99

SPECIAL

\$29.99

5 PCE. OUTFIT • PAX CAMERA • CASE • SURE SHOT FAN FLASHGUN • SUNSHADE & FILTER SET IN LEATHER CASE • SPECIAL \$38.99 MONEY BACK GUARANTEE

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Signet 140 F3.5 & Flash	49.80	49.95
Kodak Signet Camera F3.5		
Elstar	75.00	54.50
Retina 11C Camera F2.8 Xenar	139.50	89.50
Retina 111C Camera F2 Xenar	190.00	116.95
Ricoh "35" F3.5, case,		
Flashgun	59.95	44.95
Ricoh 500 F2.8 MFX		
1/500 Sec.	69.95	52.50
Argus C3 F3.5 ctd. case, flash	69.95	52.50
Argus C4 F2.8 ctd. case, flash	99.50	74.50
Argus C44 F2.8 ctd. case, flash	117.00	87.00
Aires 111 F1.9 MX, 500 sec.	99.50	79.50
Regula Typex, cpld. Rldr.		
F2.8	69.50	49.50
Robot Royal "36", f2		
Sensor	229.95	119.50
Graphic 35 F3.5 case, flash	89.50	67.00
Graphic 35 F2.8 case, flash	99.50	74.50
Stereo Graphic F3.5 case, flash		
	79.50	59.50

BRAND NEW 8MM MOVIE CAMERAS

Kodak Brownie F2.7	29.95	\$ 22.50
Kodak Brownie F2.3	37.50	29.00
Kodak Brownie F1.9	46.50	33.95
Kodak Brownie Turret F1.9	79.50	62.50
B&H 220 Camera F2.5	39.95	33.50
B&H 252 Camera F2.3	49.95	38.50
B&H 252B Camera F1.9	59.95	45.00
B&H 134 V Camera F2.5	99.25	78.00
B&H 134 W Camera F1.9	119.95	99.00
Kodak Brownie Modillion		
Mag. F1.9	129.50	97.50
B&H 172 B Mag. F2.5	134.95	110.00
B&H 134 TA Turret F1.9	149.95	135.00
B&H 172A Mag. Turret F1.9	199.95	153.00

BRAND NEW 16MM CAMERAS

B&H 200 T F1.9	244.95	\$194.00
Cine Kodak K100 Turret F1.9	315.00	209.50
B&H 200 TA F1.9	289.95	227.00
B&H 200 EE F1.9	299.95	230.00
B&H 700R F1.9	385.50	307.00
Cine Kodak Special II F1.9	1275.00	1020.00

BRAND NEW LENSES—EXAKTA, PENTACON, PRAKTICA, PRAKTIFLEX, ETC.

28mm F3.5 Angenieux	120.00	\$ 89.00
35mm F2.5 Angenieux	99.50	74.50
50mm F1.8 Angenieux	149.50	113.00
90mm F2.5 Angenieux	94.50	69.75
135mm F2.5 Angenieux	89.50	67.50
180mm F4.5 Angenieux	96.00	72.00
35mm Auto Flaktagon	149.95	112.00
58mm f2 Auto Biotar	165.00	124.00
50mm F2.8 Auto Tessar	100.00	74.50
75mm F1.9 Biotar Preset	216.50	162.50
100mm F2.8 Sonnar Preset	395.00	249.50
50mm F1.9 Auto Xenar	169.50	127.50
135mm F3.5 Auto Tele Xenar	144.50	108.50
200mm f5.5 Tele Xenar		
Preset	124.50	93.50
40mm F3.5 Steinheil Cassaron	54.50	41.50
55mm F1.9 Auto Quinon,		
Steinheil	169.50	127.00
85mm F2.8 Steinheil Colmar	65.00	49.00

BRAND NEW REFLEX CAMERAS

	Reg.	Sale
Yashica A, f3.5 synchro.	29.95	\$ 22.95
Yashica C, f3.5 MX, synchro.	46.50	34.95
Yashica LM, f3.5, MX,		
built-in meter	59.95	45.95
Soligor 64, f3.5 Dynare	99.50	74.50
Super Ricohflex, f3.5, case	33.90	26.95
Edixa Reflex, f2.8 ctd.		
Steinheil	99.50	74.50
Kalleflex Automat, f3.5 ctd.	119.50	89.50

BRAND NEW EXPOSURE METERS

	Reg.	Sale
Bewi Automatic	29.95	\$ 19.95
G.E. PR1	32.50	23.50
G.E. Guardian, case	34.50	25.50
Argus L3, case	16.95	12.75
Argus L44, case	17.50	13.50
Weston Master III & Case	32.50	24.50

BRAND NEW 8 & 16 MM PROJECTORS

8mm Brownie 300 W	62.00	\$ 46.50
8mm Brownie 500 W	74.50	55.00
8mm B&H Monterey 253	79.95	61.50
8mm Kodak Showtime, 500W	115.00	85.00
8mm B&H Regent 122 LC	159.95	127.00
8mm B&H Regent 122 LR	173.95	139.00
16mm B&H Statesman	233.95	188.00
16mm B&H Diplomat	299.95	239.50
16mm Kodak Pagant Sound	459.00	345.00
16mm B&H 385 C Sound	479.95	387.00
16mm B&H 302 C Mag. Sound	734.00	592.00
Ampro Stylis Deluxe Sound	419.95	305.00
8mm Dajur Proj. 500 W	69.95	53.00
8mm Dajur Proj. 750 W,		
case	166.00	119.00
8mm Dajur Proj. 1000 W	181.00	136.00

BRAND NEW SLIDE PROJECTORS

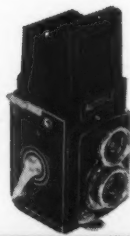
TDC Headliner 303,		
Selectron & CC	59.50	\$43.50
Kodak Signet-300	59.50	45.00
Kodak Signet 500	72.50	54.95
TDC Duo 300 Projector	67.50	51.00
TDC Model D Selectron & CC	79.50	59.95
TDC Duo 500 Proj.	84.50	63.00
TDC Stereo Projector Viewer	144.50	108.00
TDC Stereo Proj. (500)	149.50	112.00
B&H Robomatic Proj. & case	149.50	112.00
TDC Streamliner 500 Selectron & CC	89.50	67.00

Graflex Constellation 500W, Auto Changer	89.75	68.50
Graflex Constellation 500W, Auto Slide Timer	99.75	74.50
Argus 300 W, BC	39.50	29.50
Argus 300 W Auto Changer, case	62.50	46.95
A.O. 300 W Auto	69.50	46.50
A.O. 500 W Auto	74.50	56.50
Bromberger Rocket Auto 300 W	59.50	39.50
Bromberger Riviera 2 1/4 Square 300W	59.50	39.50
Bromberger 2 1/4 Square with Auto Changer, 300 W	74.95	57.00
Bromberger 500 W 2 1/4 Square, Auto Changer	84.45	63.50
Viewflex, Projectomatic, case, & trays	79.50	59.50
Viewflex Powermatic, 500W case, & trays	119.50	89.00
LaBelle-Showman, 300 W	59.95	44.95
LaBelle Producer, 500 W	94.95	69.50

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- The Only 2 1/4 x 2 1/4 Fully Automatic Reflex Camera with Side Focusing Selling for Less Than \$100
- F3.5-80mm Hard Coated Lens, 9 Speed Prontor Type Shutter-Bulb, Time and 1-1/300 • Depth of Field Scale • Built-In Self Timer • Advances Film and Cock's Shutter in One Motion • Double Exposure Prevention

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- Auto Film Transport Lever
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- Full MFV Synchro

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Kodak Brownie f1.9	\$30.00	\$20.00	
Revere 88 f2.5	33.00	20.00	
Revere 50 f2.8	19.00	14.00	
Revere 84 f1.9 Tur	79.50	65.00	
Revere 40 f2.5 Mag	48.00	40.00	
Revere 44 f1.9 Mag	88.00	70.00	
Revere B63 f2.5 Mag	81.00	65.00	
8MM PROJECTORS		Our Used Price	Trade-in or Cash Paid
B&H 253 500W	\$44.00	\$30.00	
DeJure 750W	68.50	50.00	
Keystone K70 500W	37.50	30.00	
Keystone 105M 750W	64.00	50.00	
Keystone K109M 750W	72.00	60.00	
Kodak Brownie 300W	40.00	25.00	
Revere 85 500W	56.75	40.00	
Revere 90 750W	62.00	50.00	
16MM CAMERAS		Our Used Price	Trade-in or Cash Paid
B&H 70DL f1.9	194.00	170.00	
B&H 70DH f1.9	254.00	200.00	
B&H 200 f2.5	119.50	85.00	
Cine Kodak Mag f1.9	51.00	40.00	
Cine Kodak 100 f1.9	180.00	140.00	
Cine Kodak 100 Tur f1.9	220.00	175.00	
Cine Kodak Royal f1.9	92.50	70.00	
Keystone A-12 f1.9 Tur	95.00	80.00	
Keystone A-9 f2.5	47.50	35.00	
Keystone A-15 f1.9	126.00	95.00	
Keystone K51 f1.9 Mag	162.50	80.00	
Patho Super 16 Tur	289.00	180.00	
Vistascope outfit	70.50	60.00	
Zimmer f2.8	379.00	300.00	
16MM PROJECTORS		Our Used Price	Trade-in or Cash Paid
B&H 253 500W	\$161.00	\$85.00	
B&H 173 750W	162.00	125.00	
Keystone A82 750W	62.50	55.00	
Keystone K161 750W	89.00	70.00	
Revere 48 750W	88.00	69.00	
SLIDE PROJECTORS		Our Used Price	Trade-in or Cash Paid
Argus 300W w/case	\$22.00	\$15.00	
Argus 300W Auto, case	34.50	25.00	
B&H Robomatic 500W			
Auto	89.00	70.00	
Revere 553 Auto 300W	47.50	30.00	
Revere 555 Auto 500W	57.00	44.00	
TDC Duo 300W 2 1/2	37.50	30.00	
TDC Headliner 500W	18.50	12.00	
TDC Mainliner 300W	27.50	20.00	
AO 500 Auto 500W	49.50	35.00	
Brumberger 300W 2 1/2	32.00	20.00	
Kodak Merit 150W	17.50	12.00	
Kodak Signet Auto 300W	47.50	35.00	
SVK Skyline Auto 300W	26.50	20.00	
Goldie Manumatic 300W	21.50	15.00	
Kodak Signet 500W	57.00	40.00	
LaBelle 55 Auto 500W	58.50	40.00	
TDC Streamliner 500W	46.50	30.00	
TDC Model D 300 W	27.50	20.00	
TDC Stereo Proj 500W	75.00	60.00	
Viewlex V33L 300W	28.00	20.00	
Revere 888 500W Auto	74.00	60.00	
ELECTRONIC FLASH		Our Used Price	Trade-in or Cash Paid
Dormitzer DB1B Port	\$47.50	\$25.00	
FR Port-AC	35.50	25.00	
Helland V Port	57.00	35.00	
Night Light Comp			
Port-AC	54.50	30.00	
Strobflash I	52.00	30.00	
Ultrablitz Expert IV	34.50	15.00	
Ultrablitz Matador 480V			
(Dry Cell)	49.00	25.00	
Ultrablitz Reporter 28			
225 W sec	109.00	70.00	
ISO	14.50	8.00	
R.I.	32.00	15.00	
Strobflash II Port	67.00	35.00	
Sumlite II Pocket-Pak	39.00	20.00	
Ultrablitz IIM Port-AC	27.00	20.00	
16MM CAMERAS		Our Used Price	Trade-in or Cash Paid
Auricon f1.9	\$534.00	\$350.00	
B&H 200T f1.9	155.00	125.00	

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• 100% AUTOMATIC • 4X AREA MAGNIFICATION • DOUBLE BATTERIES ILLUMINATE MAGNIFIED TRANSPARENT WITH BRILLIANT DEEP DIMENSION IMAGE.

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• Metal Storage and Carrying Case Complete with 12 Trays - Each Tray Holds 30 Slides

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80 Watt Seconds - Same Power As A Number 5 Flashbulb
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LESS BATTERIES
\$37.50

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We will give you a NEW ARGUS C44 plus case for your old...

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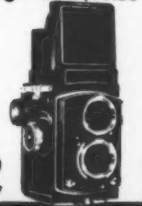
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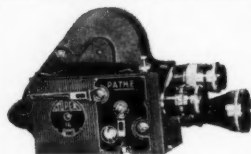
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BOLEX-100 Ft. 8mm DOUBLE			
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GLAMOUR MARKETS

(Continued from page 106)

PHOTO MAGAZINES

Modern Photography, 33 W. 60th St., New York 23, N. Y. Pay \$10-\$25 each for b & w pix; \$25-\$100 for inside color trans; \$200 for cover trans. Min. size trans. 35mm; larger preferred. Pay on acceptance.

Popular Photography, 366 Madison Ave., New York 17, N. Y. B & w and color; singles and pic. stories. Min. size color trans. 35mm. B & w \$15 up; color covers \$150-\$250; inside color \$40-\$100. Pay on acceptance.

U.S. Camera Magazine, 9 E. 40th St., New York 16, N. Y. B & w and color. Pay to \$50 for b & w; \$100-\$125 for color. Min. size color trans. 35mm; prefer larger. Pay on publication.

PICTURE AGENCIES, PRESS ASSOCIATIONS, SYNDICATES

Black Star, 420 Lexington Ave., New York 17, N. Y. B & w and color pic. stories documenting U.S.A. way of life. *Strong singles of story-telling nature.* Do not buy outright, but sell pix on comm. basis. Inquire before sending samples.

Central Press Association, 1013 Rockwell Ave., Cleveland, Ohio. Daily Syndicate. Editor: C. C. Smith. B & w pix; cheesecake. Pay \$5; on acceptance.

FPG (Free-Lance Photographers Guild, Inc.), 62 W. 45th St., New York 36, N. Y. Professional quality only. B & w and color; singles and pic. stories. Min. size color trans. 2 1/4 x 2 1/4. Pay \$7-\$400 for b & w; \$50-\$1000 for color. Pay on client's acceptance.

Globe Photos, Inc., 152 W. 54th St., New York 10, N. Y. Photo features from 10 to 25 pix that tell a story in color or b & w. *Pix must be sharp, clear, and glossy, 8 x 10 in size, with captions.* Also handle color photos for advertising, editorial, or calendar use. Professionals only. Releases required. Pay on royalty basis; 50-50 for b & w, 60-40 for color. Pay 10th of mo. following sales.

Hollywood Press Syndicate, 6605 Hollywood Blvd., Hollywood 28, Calif. Picture Syndicate. B & w and color pix; pin-ups, fashions. Min. size color trans. 4 x 5. Pay on percentage basis; on acceptance.

The Moss Feature Syndicate, P. O. Box 2972, 808 Summit Ave., Greensboro, N. C. B & w pix of nude subjects, semi-nudes, and oddities of nature. Pay \$5 up; on acceptance.

P.I.P. (Photographs-International Publicity), 305 E. 75th St., New York 21, N. Y. Free-lance picture agency specializing in strong action, adventure, *glamour nudes and pin-ups.* B & w and color singles and pic. stories. Prefer color trans. 4 x 5 or larger; b & w 8 x 10 or larger. Royalties plus incentive basis.

Pix, Inc., 250 Park Ave., New York 17, N. Y. B & w and color pix of human interest subjects and glamour; color pix for cover and inside use. *Pix of interest to foreign countries are sent abroad.* Indicate if pix have been published anywhere. Pay on 50-50 basis for b & w; 60-40 basis for color. Pay on 15th of month.

Press Illustration Service, 369 Lexington Ave., New York 17, N. Y. B & w singles. Pay \$7.50 up; on acceptance.

(Continued on page 112)

8mm

F:2.5

Kino Pair

Consists of the 1 1/2" F:2.5 KINOTEL 3X Telephoto in a focusing mount and the 7mm F:2.5 KINOTAR Wideangle. Both lenses are coated, color-corrected, have clickstops and filterholders for standard Series C filters.

The elegant chrome finish barrels, the accuracy of parts fitted together with a degree of precision normally exercised in lenses costing several hundred dollars and the combination of carefully calculated formulas with the use of rare glasses and expert lens manufacturing make all Kinotel and Kinotar lenses the choice of movie makers who appreciate the finest.



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Gorgeous linen-tweed covered, warp-proof wooden cases, with handle and positive snap.

Combo #1—Case to Hold 24 TDC trays, PLUS 24 trays (trays are black molded plastic, hold 30 slides, are numbered). SPECIAL	\$17.95
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Combo #6—Case for 24 Airequipt magazines, PLUS 24 Airequipt magazines. SPECIAL	41.25

TRAYS FOR TDC Selection Changer	AIREQUIPT MAGAZINES	TRAYS FOR REVERE
Sturdy molded black plastic. Hold 30 slides.	Fit all Airequipt and Argus auto changers. Hold 30 slides.	Tough, plastic construction, hold 30 slides, numbered.
3 for 1.50 12 for 5.00	12 for \$2.25 \$1.59 each	2 for 1.48 6 for 4.28
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100 for 1.98	100 for 2.79
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These clever cartoons give your color slide viewing a TV Look. Full color illustrations. A complete variety for almost any subject.

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5. Baby Walks	12. Sweet Sixteen	19. The Old South
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7. So We Got Married	14. School Days	

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135mm f/3.5 **\$36.95**

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ALL-METAL LIGHT STAND

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KALIMAR, 1909 S. Kingshighway, St. Louis, Mo.

GLAMOUR MARKETS

(Continued from page 111)

Rapho-Guillumette Pictures, 475 Fifth Ave., New York 17, N. Y. B & w and color human interest, glamour. Pay on commission basis.

H. Armstrong Roberts, 4203 Locust St., Philadelphia 4, Pa. B & w and color; glamour. Pay on royalty basis for color; b & w on royalty basis and bought outright.

Shostal—The Agency for Color Photography, 545 Fifth Ave., New York 17, N. Y. Color trans. 4 x 5 or larger only. Must have model release. Agency comm. 40% selling price. Pay when buyer is billed.

United Press Newspictures, 461 8th Ave., New York 1, N. Y. B & w and color; singles and pic. stories; glamour, personalities. Any size color trans. Pay \$5 up for b & w; 50-50 basis for color, returning unusual trans. within 90 days. Pay on acceptance.

TRADE JOURNALS, HOUSE ORGANS

Alemite High Pressure, 1826 Diversey Pkwy., Chicago 47, Ill. B & w singles and pictorial layouts having an automotive theme and continuity, cheesecake. Pay \$5-\$30; on publication.

The Bicycle Journal, 606 S. Main, Ft. Worth 4, Tex. B & w pix of bicycle leg art, with model release. Pay \$7; on acceptance.

The Northwestern Corp., 900 Armstrong St., Morris, Ill. B & w glamour pix. Pay varies; on acceptance.

CALENDARS, GREETING CARDS

American Rabbit Photographers Assn., Ben J. Mickewicz, Sec'y, National Hq., N. Wilmington, Mass. Color pix of cheesecake with rabbit interest for calendar use. Min. size color trans. 35mm. Pay varies; on acceptance.

The Thos. D. Murphy Co., Red Oak, Iowa. B & w and color singles. Only outstanding quality pix used. "Fresh, young, innocent faces are of paramount importance. A shot which looks completely unposed is also necessary. The glamour girl should, in short (or shorts), look like the girl next door (the pretty one, that is)." Pay varies; on acceptance.

Joseph Schmidt, Inc., 181 Grand St., Brooklyn 11, N. Y. Color only. Min. size color trans. 4 x 5. Pay varies.

Skinner & Kennedy Co., Bob Isenmann, 412-416 N. 4th St., St. Louis 2, Mo. Color singles; glamour, nudes, semi-nudes. Selections made during Oct. and Nov. each year. Min. size color trans. 4 x 5. Pay varies; on acceptance.



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*4" f/2.8 T.Y.H. Pancrystal in barrel... 99.50
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*Complete 16mm Auricon S'nd on Film 345.00
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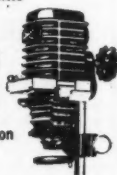
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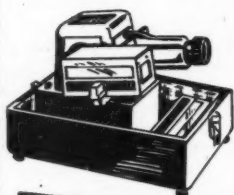
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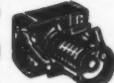
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Complete outfit in perfect condition includes: camera,
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CONVERSION KIT
Includes 24 volt motor, intervalo-
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4 1/4 x 6 1/2	SWGL	#2, 3	144 sh.	2.79
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5 x 7	DWSM	#2	200 sh.	4.99
6 1/2 x 8 1/2	SWGL	#2, 3, 4	144 sh.	3.99
6 1/2 x 8 1/2	DW Wh. Lustre	#1, 2, 3, 4	144 sh.	4.39
6 1/2 x 8 1/2	DWSM	#1, 2, 3, 4	144 sh.	4.29
7 x 9	SWGL	#3, 4	500 sh.	8.29
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8 x 10	SWGL	#1, 2, 3	100 sh.	4.19
8 x 10	LW Docum't	#5	100 sh.	2.79
8 x 10	DWSM	#2, 3	100 sh.	4.99
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16mmx50' Mag.	Super X	8.49	12.39	24.39
16mmx100' Roll	Super X	8.49	16.39	31.29
16mmx100' Roll	Super X Sound	8.49	16.39	31.29
*16mmx50' Roll	Rev. ASA 50	10 for 3.79	25 for 6.49	
16mmx50'	Empty Mags.	5 for 2.39	10 for 5.29	
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50% WIDER PICTURES

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It's like watching Cinemascope in your neighborhood theater... but these movies are taken with your own camera, shown with your own projector in your home!

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POLE-TRIPOD \$7.95

The ultimate in versatility—center pole rises almost 10', making total height 14' 5"—yet tripod telescopes to 13" pocket size—5 sturdy metal sections, top ribbed for elegance—rubber tips prevent slippage—positive lock for elevating pole in any desired position.

Switch camera platform to bottom of pole and you have a perfect copying stand, titler and closeup tripod—for tabulating, flowers, copying.

If you don't have a tripod, this is it! If you own a heavy tripod—here is the ideal portable one, without loss of versatility!

FREE with Pole Tripod: Deluxe Panhead, selling everywhere for \$3.00. Shipp. Wt. & lbs.

PARALLAX CORRECTING

CLOSE-UP SETS \$2.95

Perfect portraits and close-ups every time—sets fit cameras without any adapters, are guaranteed to equal \$20.00 sets in performance. #1 set focuses from 38" to 20", #2 set from 20" to 13". Low \$2.95 price includes 2 close-up lenses, prism. Leather case, 90c. Shipp. Chgs. 10c.

BAYONET MOUNT for Bellows (U.S.)

Minolta Autocord

Yashica C, LM

SLIP-ON MOUNT for Cinelux, Yashica A

Box 22

1957 MODEL ALL-METAL

RANGEFINDER \$2.95

Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling, in feet and meters. **FREE: PLASTIC STORAGE CASE**

Shipp. Chgs. 10c.

8mm ACTION VIEWER

\$16.95

Projects brilliant 2" x 3" pictures in full action on the built-in groundglass screen—set just one frame at a time, but in continuous motion.

\$17.95

A viewer which makes editing a real pleasure. Easy to thread, scratch-proof, scientific ventilation of lamp-housing—really a blessing for movie fans with a limited budget who know they'd have to spend \$40.00 and up for a viewer like it! Sh. Wt. & lbs.

SUPER DELUXE 8mm EDITOR

\$14.95

Same viewer as above, but with automatic splicer, plus metal base—a \$26.00 5 pc. set. Sh. Wt. & lbs. Same outfit, but with new field rewinders, for maximum compactness. **\$16.95**

8mm PROJECTION EDITING VIEWER

\$6.95

You'll more than enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. Shipping Weight 2 lbs.

METAL REELS and CANS

from 20c

REEL OR CAN	REEL OR CAN	SETS
8mm 300 ft. 11 for \$2.95	160 for \$20.00	6 for \$2.99
8mm 360 ft. 9 for \$2.95	50 for \$11.00	5 for \$2.99
8mm 400 ft. 9 for \$3.49	50 for \$17.50	5 for \$3.49
16mm 400 ft. 8 for \$2.99	50 for \$18.50	14 for \$2.89

Approximate Shipping Weight, per 5 sets, 5 lbs.

PORTABLE CRYSTAL-BEADED 30x40 TRIPOD SCREEN

\$7.69

• Crystal-beaded Pyralyn surface.

• Screen raises and lowers on elevating rod, assuring positive alignment.

• Carrying handle sets automatically for balanced carrying.

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans. Metal can has beautiful scratch-resistant finish. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screens Size Sh. Wt.

30"x40" 7.80 10 lbs.

40"x40" 8.18 11 lbs.

37"x50" 10.84 14 lbs.

30"x50" 12.87 15 lbs.

52"x70" 24.89

*Shipped Railway Express

"WIDESCREEN" MOVIE TRIPOD SCREENS

25x50" \$14.95 30x60" \$18.95

40 x 40 SILVER TRIPOD-SCREEN \$12.95

Top Grain Cowhide

JUMBO PRESS BAG \$15.89

16" x 11" 6" the size bag you expected to pay \$50.00 for! And made of a beautifully finished top grain cowhide, too! No zippers—just bend cover back and everything becomes accessible. Felt-covered adjustable partition, imported hardware, long shoulder strap, attached to strap around bag for easy carrying of tripod. Shipp. Wt. & lbs.

ECONOMY SIZE, 11" x 9" x 6", same construction as above \$10.49

MONEY-MAKING COMBINATION OFFER FOR POLAROID CAMERAS

Model V-P Telephoto or Wideangle Lens, with adapter and leather case.

(COMB. \$11.99 DEAL P-1)

Set of Model V-P Telephoto and Wideangle Lenses, with 2 adapters, filter retaining ring, in double leather case.

(COMB. DEAL P-2) \$23.89

OTHER POLAROID ACCESSORIES

Minute timer, fits tripod socket, rings bell after 60 seconds. \$2.19

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10 ft. Cable Release with Booster \$4.40

20 ft. Cable Release with Booster \$7.95

Set of three coated closeup (portrait) lenses with adapter. \$5.42

135mm f:3.5 PRESET TELE \$29.95

For Kino Exakta, Praktica, Praktiflex, Contax S, D, BA, Postacon.

Never before was there a value like this! These famous make lenses are faster than most you'd usually get at f:4.5. If you pay under \$400, have expensive helical focusing, an excellent hard coated, color corrected four element optical system; a pre-set diaphragm; and, because they are "true" telephoto lenses in design, are short and light in construction!

ULTRASPEED 135mm f:2.8 \$47.50

COMBI. OFFER — 135mm f:3.5 preset, plus 35mm f:3.5 ctd., color-corr., pre-set wideangle—both for only \$72.95

ULTRASPEED COMBI. OFFER: 135mm f:2.8 preset, plus 35mm f:2.5 preset, ctd., color-corr. wideangle—both fast lenses for \$104.95

SAVE 50% BODY, REAR & LENS CAPS SCREW-IN BAYONET

• For Leica, Canon, Kino Exakta, Praktica, Contax S, D, BA, Exa, Contaflex, Contessa.

• All caps precision machined aluminum. **3 (ass'd.) \$2.80**

Shipping Charge 10c

BODY CAPS protect camera body, shutter, when lens is removed. REAR LENS CAPS are a must for all your extra lenses. And FRONT LENS CAPS make perfect seal against any harm to optics, cannot fall off. Available for Sonnar, Biotar, Primoplan, Westar, Westagon, Tessar, Triotar—be specific when ordering.

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PRISM RANGE FINDER for EXAKTA & EXA'S

Fits all make Pentaprism Finders, without installation, instantly shows correct focus.

PENTAPRISM FINDER replaces waist level finder: shows unreversed, right side up, brilliant image. **\$21.95**

Leather Case \$1.00 Plain Brown \$1.00

CROSS HAIR SCIENTIFIC GROUND GLASS, for critical

Shipp. parallel focusing, a \$16. value, only \$2.95, when bought Coat 50c with Finder.

COATED SCREW-IN FILTERS

for EXAKTA, PRAKTIKA, PRAKTIFFLEX, CONTAX S, D, BA, II, Exa, PENTACON, HEXAGON, etc.

YOUR CHOICE OF:

Red-Green-Yellow-Blue-Blue-Green-SKYLIGHT 1A-82A—Close-up +1, +2, +3

FOR Pre-Set Tessar f:2.8, Sonnar, Biotar, Auto-Westar and Westagon, Triotar, Colinar	Each	Any 3 in Deluxe Case
Pre-Set and auto-matic Biotar.	2.95	8.49
	4.95	14.29

35mm WIDEANGLE LENS \$39.95

A SPIRATONE EXCLUSIVE

Superb coated, color-corrected lenses which ordinarily sell for double and more! Fast f:3.5 speed, all metal barrel, wide 64 degree angle.

With clickstops, rangefinder-coupled for Canon, Exa, Praktica, Praktiflex, Postacon, Contax, S.D.B.A. etc.

\$39.95

Leather Case \$2.50 Sh. Chgs. 75c

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14" f:5.6 DALLMEYER \$49.95

20" f:6.3 ALDIS-TYPE

In Barrel, with diaphragm. Lenses sell normally for triple or more. Limited supply. Shipped Express in U.S.

A SPIRATONE EXCLUSIVE!

8 SEC. POCKET TRIPOD \$6.95

ELEVATING STYLE

Model EL-8W

Never before in tripod history could you get a tripod with elevating action for less than \$10.00—and then only a clumsy, bulky 2 or 3 section tripod. Spiratone's factory has now completed a true 11" pocket size tripod, with a crank for rapid 8" elevation, to a full 52" extension!

Chrome-plated brass legs, ribbed top section, wonderful for 35mm, 8mm, 2 1/4 x 2 1/4"

Brand-new, coated, color-corrected Voigtlander

50mm f:1.5 Nokton \$25

FOR ALL MODELS LEICA, CANON, CONTAX II, III, IIIc

Here is a rare opportunity to equip your camera with a world-famous ultraspeed lens—at a tiny fraction of its usual cost. Rangefinder-coupled, of course, plus your old 50mm f:1.5 Summicron, in good cond.

Other lenses also accepted in trade — same yards.

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300 Watt T8V...	reg. each \$2.50	2 for \$3.25
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1,000 Watt T12...	reg. each 6.00	2 for 6.95

Shipping Weight 2 lbs.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked "Free", "Premium" or "Bonus" MUST be requested at time of purchase. Foreign orders welcome — allow for extra handling charges.

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Retina IIG, F2 lens	79.50
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Retina IIG, F2 lens	34.50
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Tower III, F2 Nikkor lens	99.50

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FOR EXAKTA, EXA, PRAKTINA, PRAKTIKA, PENTACON, CONTAX D

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UP TO 50% OFF LENSES FOR LEICA, CONTAX, CANON, NIKON

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• Brand New Exakta VX
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 Pre-set f1.9 coated M42
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2 1/2" x 3 1/2" BUSCH PRESS
 44.5 lbs.; Synchro shaft
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ARGUS C-44

Coated f2.8 lens; speed 1/300th; Combined rangefinder viewfinder; auto transport. used.....

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With diaphragm in foc
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300 W Golds Mematic	\$8.50	\$25.50
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En7	Elwood S-2 16.3	97.50	67.50	
En7	Elwood S-2	117.50	71.00	
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	4.5 cpid rangefinder	—	83.00
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	cpid RF flash	—	117.00
4x5	Speed Graphic 44.5		
	CPE	249.00	79.00

	New	Used
--	-----	------

B & H 252, 72.3	\$ 89.95	\$ 23.71
B & H Sportsler, 72.5	89.95	34.00
B & H 172A, 61.9 Turrot	199.95	114.00
B & H 172 B, 61.9	164.95	87.50
Keystone K-40, 61.9	104.50	62.50
Keystone K-45, 61.9 Turrot	189.50	79.50
Kodak Mag, 61.9	149.50	52.00
Revera 40, 72.5	105.50	47.00
Revera 44, 61.9	164.40	89.50
Revera B-63, 72.5 Turrot	152.50	79.50
Revera 80, 72.5	97.50	42.00
Revera 84, 61.9 Turrot	147.50	79.50

	New	Used
RAM 753 Monitor, 500-	\$ 79.95	\$ 44.00

B&H Regent, case, 500w	179.95	85.50
Keystone K-109, 750w	149.50	71.00
Keystone K-70, Bright beam 500w	64.95	36.00
Kodak Brownie, 300w	62.00	27.50
Revere 90, 750w	125.00	61.00
Revere 85, 500w	114.50	42.00

Orders are filled as received. Some items limited in quantity. Mail-Orders given prompt attention. To choose from best selection — mail order promptly . . . get **FIRST CHOICE!**

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Portable Tripod Screens
Crystal beaded 1956 Model
With new VYNA-FLECT fabric. These screens are guaranteed for life—drip-proof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.
Val. SPEC. Val. SPEC.
30 x 40 \$24.95 30 x 30 \$31.95 \$14.95
40 x 40 26.95 10 x 50 33.95 15.95
Screens are shipped W.R. Expr. collect postage



Brand New FEDERAL Enlargers
CLEARANCE CLOSE-OUT SPECIAL
List SPECIAL
35mm 135C, f4.5 lens... \$34.95 \$35.95
Model 135C, Carrying case 9.95 6.95
FOR 2 1/4 x 3 1/4 NEGATIVES
No. 240, Diffused, f7.0... \$29.95 \$21.95
lens... \$43.95 28.85
No. 270C, Diffused, f6.3... \$31.95 33.95
lens... \$51.95 33.95
Carrying case for 200 or 270C... 9.95 6.95
No. 200C, Cold Light, f6.3 \$37.95 38.10
No. 311, Sigl. Cond. f4.5... \$79.95 47.00
FOR 4x5 NEGATIVES
No. 450, Diffused, f4.5... \$119.95 77.65
lens



Brand New! 40% OFF!
SUNRAY ENLARGERS & EASELS
Reg. PRICE AWON PRICE
Zenith 35mm, Dble. Cond., 2", f4.5 lens... \$74.50 \$45.00
Same, Less lens... 59.50 36.00
Master Craft 23, 35mm to 2 1/4 x 3 1/4", f6.3 lens... 47.50 29.00
Arnold D. Cond., & Diff., f4.5 lens, 35mm to 2 1/4 x 3 1/4"... 92.50 \$5.90
8 x 10 Easel, Steel, w/scale... 5.50 3.30
11 x 14 Easel, Steel, w/scale... 7.75 4.60



Brand New! Famous Make
ELECTRONIC FLASH
• Needs only 4 small batteries
• Exposure calculator dial
• Hand-Grip head for "off-the-camera" shots
• Switches easily to AC power
• GE flash tube gives constant flash value and exposure
• Comes with 4 batteries, camera bracket, and AC line cord.
• **ONE YEAR GUARANTEE!**
List Price... \$54.50 AWON SPECIAL... **\$29.95**



ELECTRONIC FLASH OUTFITS
BRAND NEW
Reg. PRICE AWON PRICE
Ultrablitz Jet, A.C. or Batt... \$70.00 \$44.95
Ultrablitz Matador IS... 99.95 \$6.95
DeJur Mecablitz... 54.95 \$5.95
And your old flashgun in trade



Limited Quantity! Brand New
TELEPHOTO LENS
for Single Lens Reflex Cameras
Westar ctd. f4.5, 100mm lens
German Import. Bench tested
Reg. \$49.95 AWON PRICE **\$14.95**
For Exakta, Praktica, Praktiflex, etc.



Brand New! SOLIGAR TELEPHOTO LENS
The finest you can buy—regardless of price!
135mm, f3.5... Reg. \$59.95 **\$32.95**
135mm, f2.8... Reg. \$89.95 **\$47.50**
For Exakta, Praktica, Praktiflex, etc.



4-LITE FOLDING
MOVIE BAR LIGHT
with sturdy metal case
and 7 ft. HEAVY duty cord
reg. \$16.95 SALE **\$7.50**
Bulbs remain on bar when in case
\$1 each with purchase of bar.



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Mansfield 8mm Action Editor... \$39.95 \$18.95
Mansfield Deluxe 8mm Portable, w/case... 46.00 25.95
Kalart 8mm Action Editor... 39.95 26.95
Craig 8mm or 16mm Portable w/case... 79.50 \$35.95
All Editors include Rewind, Splicer & Baseboard



Imported Soligor Movie Lenses
In "D" Mounts for 8mm Movie Cameras
Reg. Sale
6.5mm, f1.9, W.A., Fixed... \$44.95 \$28.95
7mm f2.5, W.A., Fixed... 29.95 17.95
1 1/4", f3.2 Telephoto, Fixed... 12.95 8.95
1 1/4", f2.5 Telephoto, Focusing... 26.95 15.95
1 1/2", f1.9 Telephoto, Focusing... 38.95 24.50
1 1/2", f1.4 Telephoto, Focusing... 49.95 29.50
For Kodak 8mm Mag. Movie Cameras
6.5mm, f1.9, W.A., Fixed... 49.95 33.50
1 1/4", f1.4 Telephoto, Focusing... 54.95 34.50
In "C" Mounts for 16mm Movie Cameras
13mm, f1.5, W.A., Focusing... 89.95 62.95
17mm, f2.5, W.A., Focusing... 34.95 23.50
3", f1.5 Telephoto, Focusing... 99.95 69.50
3", f2.5 Telephoto, Focusing... 42.50 25.55
3", f3.5 Telephoto, Focusing... 32.50 19.95

Fabulous Half-Price STEREO Offer

NORD STEREO PROJECTOR
• f3.5 ctd. lenses
• Full focus & alignment
• Twin optical systems
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Buy both for the amazing low price of \$94.95 and get a FREE leather case for your Iloca camera. This total value of \$234.45 all for only—**\$94.95**

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Quick Set Champ II, 3 Sect., Elev., w/Pan Head	\$34.00	\$22.95
Quick Set Husky II, 3 Sect., Elev., w/Pan Head	47.00	32.95
Star D-18, 3 Sect., w/Pan Head	15.40	8.97
Star D Conquest, 3 Sect., Elev., w/Pan Head	21.50	13.30
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SPECIAL! Quick Set Elevator, 3 Sect., w/Pan Head	29.95	16.88

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"Holiday"
500 Watt, 8mm Movie Projector
EXCLUSIVE AWON SPECIAL! 1:1:1 You recognize the famous manufacturer's name. You've seen it selling for as much as \$20 more in most leading camera stores. Now AWON slashes the price for this limited offer. All ALUMINUM DIE CAST construction. 400 ft. reel capacity. Coated f1.6 lens. High intensity blower cooled. Lifetime lubrication. ORDER NOW while the supply lasts!
AWON SPECIAL! Projector **\$39.95** Case **\$4.95**

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• For Tray & Magazine
• Fits TDC: KODAK: ARGUS: REVERE & AIRQUIPT
Model 12 (12 Trays) . . . Reg. \$ 8.75... \$5.95
Model 24 (24 Trays) . . . Reg. \$11.95... \$7.95
12 Viewlex or TDC trays (Holds 432 slides) . . . \$ 4.95
12 Airquipt trays (Holds 432 slides) . . . \$ 16.95

NEW EXPOSURE METERS

	Reg.	SPEC
\$9.95..Alpex Direct Reading	...	\$6.95
8.95..Sekonic Leader Deluxe, w/case	...	6.50
9.95..Sekonic Compact, w/case	...	6.50
32.50..Norwood Director M-2	...	23.95
26.95..DeJur Dual-Professional	...	17.95
26.50..GE DW-68	...	17.95
SAVE ON THESE BRAND NEW DEM. MODELS		
32.50..GE PR-1	...	23.50
32.50..Weston Master III w/case	...	22.75
34.50..GE Guardian w/case	...	25.95
18.00..Weston DR, Dir. Reading w/case	...	12.95
Case for any of above.... 1.95		

BRAND NEW! 1957 MODEL! AIRES III

35mm with High Speed f 1.9 lens
SAVE \$36 on this special AWON DISCOUNT DEAL. Special features include rapid film wind, speeds 1/2 to 1/500 sec, full MX synch., brilliant rangefinder-viewfinder, focus from 20" to infinity. LEATHER CASE INCLUDED FREE or extra cost if you order promptly.
Total List \$115.90
AWON SALE \$79.95

Brand New! Increasingly popular POLAROID LAND CAMERA

(Picture-in-a-minute)
List AWON PRICE*
Model 80 (2 1/4 x 3 1/4) ... \$ 69.95 \$51.95
Model 95A (3 1/4 x 4 1/4) .. 89.75 45.95
Model 700 (3 1/4 x 4 1/4) .. 125.00 98.95
* Plus your old camera in trade!

Brand New! 1956 Disc. Models with Factory Guarantee & Registration EXAKTA VX

With IHAGEE Pentaprism and split-image rangefinder
with 58mm Biotar Auto, f2..... \$274.00
with 50mm Xenon Auto, f1.9..... 279.00
with 50mm Tessar Auto, f2.8..... 228.00
with 50mm Westanar Auto, f2.8..... 207.00
with 50mm Westagon Auto, f2..... 235.00
case for any of above..... 9.95

Brand New! Save Over 1/3! 1956 Disc. Model EXA

• Waist level finder
• 50mm standard f2.9 Meritar lens
• With Leather Everready Case
Reg. \$89.45
AWON PRICE..... \$53.95

KODACHROME PROCESSING

35mm x 20 exp., mfg.	\$1.05
35mm x 36 exp., mfg.	2.05
8mm x 25 ft. dble.	1.05
8mm x 25 ft. mag.	.65
16mm x 50 ft. mag.	1.05
16mm x 100 ft. roll	2.55

All film returned via insured mail. Check or Money Order must accompany film.

Brand New! Save \$110 CANON V

50mm f1.8 ctd lens
List... \$325.00
AWON PRICE **\$215.00**
Case \$13.95
and your old camera

Brand New! Famous Soligor Reflex Camera Outfit

featuring the Soligor I—Twin lens Reflex with f3.5 ctd. lenses; Speeds to 1/300; FX Synch; Ground Glass Focusing; Geared Coupled Focusing Lever; Body shutter release.
List \$34.95..... Soligor I
List 7.95..... Case
List 5.95..... Flashgun
A \$48.85 value at AWON'S special combination price of **\$26.95**
Reflex II List \$47.95..... \$35.95
Reflex III List \$59.95..... \$42.95
Reflex 66 List \$99.50 Demonst. \$69.50

Brand New! Amazing Value! MINOLTA AUTOCORD

Automatic wind, sharp f3.5 lenses; MX synch.
Reg. \$99.50 SPECIAL. **\$69.50**
Minolta Autocord "L"
w/built-in exposure meter, Light value scale, Reg. \$124.50
AWON PRICE \$87.50
and your old camera
Case \$9.95

AWON FILMS

Postage & Insurance must be prepaid. Items marked "FREE" must be requested at time of purchase to be acknowledged.

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AWON ON FILM

WHOLESALE!

108-M West 29th Street
New York 1, N. Y. LACKAWANNA 4-6376

This 1958 dated film is in its original sealed package fully guaranteed by the manufacturer. Day, or Tung. Price includes processing & mounting (35mm).

Size	Lots of 3—EA.	Kodachrome
8mm x 25' dble. roll		\$2.65
8mm x 25' dble. mag.		3.50
16mm x 50' mag.		5.25
16mm x 100' roll		7.75
35mm x 20 exp.		2.45
35mm x 36 exp.		3.80

BULK FILM SPECIAL



1—Brand New Daylight Film Loader
100'—fresh dated negative film
5—film cartridges
\$5.95

FRESH MOVIE FILM

1958 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll	\$1.10
BOLEX 8mm x 100' dble. roll	3.50
16mm x 50' mag.	1.75
16mm x 50' mag. Plus X or XX	2.00
16mm x 100' Ansco	2.75
16mm x 100'	2.50
16mm x 100' Kodak Plus X	2.95
16mm x 100' Sound, ASA 50	3.40
16mm x 50' roll, Plus X	1.50
16mm x 100' Kodak Super XX ASA 100	3.25
8mm Mag. B. & W.	2.00

SPECIAL PURCHASE!

Brand New
WESTON MASTER II
Exposure Meter
Reg. \$33.45 SPECIAL **\$18.95**
complete with leather aversary case

★ ★ FREE! ★ ★

With every film purchase of \$25 or more—Except Kodachrome or Anscochrome—you get a FREE 1 year subscription—\$4 value—to Modern Photography or another Camera magazine of our choice.

ANSCO COLOR 1956 DATE

Daylight or Tungsten	
35mm x 112'	\$18.95
35mm x 50'	9.95
35mm x 27 1/2'	6.95
35mm x 20 exp. in metal cart.	1.20 ea.
6 for \$5.50	12 for \$10
35mm x 50' Tung	\$6.95
35mm x 20 exp. Tung	6 for \$4
620 Tungsten	6 for \$2.00

Aero EKTACHROME ASA 40
with 1 1/2 gallon processing kit
5 1/4 x 20' \$5.95
5 1/4 x 40' \$7.95
7 x 18' \$5.95
9 1/2 x 18' \$9.95
35mm x 37 1/2' \$5.95
EXTRA—Free compensating filter with any of above.
SPECIAL—4 1/2 gallon Ektachrome processing kit \$3.95

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE
35mm x 100' \$11.95
35mm x 50' 6.50
35mm x 27 1/2' 4.00

8mm KODAK SUPER XX
ASA 100—2 Proc. Incl.
25' dble. \$1.35 100' dble. \$3.95
Buy 6—One Extra Free

AWON CHOPS KODAK PRICES

ALL BRAND NEW—ALL LATEST MODELS—Awon dares to discount even Kodak Equipment—Order Now!

KODAK CAMERAS	LIST PRICE	AWON PRICE
KODAK SIGNET 35mm, f2.5 lens	\$ 75.00	\$ 49.50
KODAK RETINA III 35mm, f2	100.00	124.95
KODAK DUAFLEX IV flash outfit	22.50	14.95
BROWNIE HAWKEYE flash outfit	13.95	9.25
KODAK PONY 135 model C, f3.5	33.75	22.45
KODAK MOVIE CAMERAS		
KODAK BROWNIE 8mm model II, f2.7	29.95	19.85
KODAK BROWNIE 8mm model II, f1.9	44.50	29.60
KODAK BROWNIE turret 8mm, f1.9	70.50	42.90
KODAK MEDALLION 8mm mag, f1.9 foc	144.50	95.80
KODAK PROJECTORS		
CINE KODAK Showtime 8mm projector	115.00	79.95
BROWNIE "300" 8mm movie proj.	92.00	41.25
BROWNIE "500" 8mm movie proj.	74.50	49.50
KODAKSCOPE ROYAL 16mm movie proj.	275.00	179.95
KODASLIDE SIGNET 35mm slide projector, 300 watt w/13.5 lens, auto changer	69.50	48.25
KODASLIDE SIGNET (above w/600 watt)	92.50	54.85

Ask for the AWON DISCOUNT PRICES on all equipment

Special Sale!

POLAROID FILM

Type 31 (Model 80)	..... 6 rolls for \$ 6.00
Type 32 (Model 80)	..... 6 rolls for \$ 7.00
Type 41 (Model 95A, 700, 110)	..... 6 rolls for \$ 8.00
Type 44 (Model 95A, 700, 110)	..... 6 rolls for \$10.95

KODAK SUPER XX ROLL FILM

127, 120, 620, 116, 616	
6 rolls for only	\$1.00
Cut your own 4 x 5 SHEETS!	\$6.95 roll
Kodak 5" x 250' TRI-X, ASA 200	

MICROFILM

Perforated or Unperf.

35mm x 100' \$1.98
16mm x 100' 1.75

Sale-Westinghouse

FLASHBULBS

PER CASE OF 120

25 (per case) \$ 8.50
M2 (per case) 7.95
M1 (per case) 11.95
M8 (per case) 12.95

16mm x 400' BULK KODAK REVERSAL MOVIE FILM

ASA 24	ASA 50	SUPER XX
Single or Double Perforation	Single or Double Perforation	(ASA 100) Double Perforation
\$6.95	\$6.95	\$7.95

KODAK Negative Safety

Kodak Plus X or Super XX, Microfilm, Infrared, Ansco Supreme or Background X
35mm x 100 ft. **\$1.98** each
FREE: 100' of ASA 24 with each 100' of above.

SPECIAL OFFER!

Slightly outdated

AERO EKTACHROME

ASA32 • 35mmx75' **\$4.95**

THIS MONTH'S SPECIALS

- 70mm x 100', Super XX film \$ 2.95
- 20 & 620 Kodacolor, Kodak Proc. Incl. 3 for \$3.75
- Telephoto Lens, 8mm, 1:2.8, f2.8 4.95
- Wide angle lens, 7mm, f2.8, f. f. \$11.95
- Cardboard Stereo Mounts 100 for 3.50
- 1000 for 1.00
- Ansco 35mm Cardboard Mounts 1.00
- 1000 for 8.50
- Daylight BULK FILM LOADER & 5 cartridges 4.95

All film O.D. unless otherwise stated. 20% DEP. on all C.O.D. PLEASE U. S. Excess

USE KODACHROME

TYPE A FILTER—TUNG

35mm Mcgregor Color or DYNACOLOR

'57 date. Proc. & Mtg. Inc.

36 Exp.	3 for \$6, 6 for \$11
20 Exp.	3 for \$5, 6 for \$9
12 Exp.	6 for \$4.75

AERIAL FILM

Recent date! in original metal containers.

LINAGRAPH Ortho Weston 24, 35mm x 100' 98c ea.

3 15/16" x 61" 5 for \$1.10

INFRARED (Weston 50) 9 1/2" x 75' \$4.00

5 1/4" x 20' 2 for \$1

KODAK TRI-X

5 1/4" x 20' 2 for \$1

5 1/4" x 50' 1.20

7 1/2" x 18' 1.00

7 1/2" x 12' 9.95

9 1/2" x 75' 7.95

9 1/2" x 200' 14.95

ANSCOCHROME, 1958 DATE ASA 32

35mm x 100' (orig factory pack) \$30.00

35mm x 28' (orig factory pack) w/loader 7.99

35mm x 20 exp. \$1.35 ea. 4 for 4.98

120 or 620 3 for 3.00

16mm x 100' roll (incl. proc.) \$8.25 3 for \$24.00

9mmx100' dbl. orig pack (no proc) 3 for 17.95

16mmx100' orig. orig package (no proc) 3 for 17.95

SPECIAL AWON OFFER! Bulk Film Special!

35mm x 100' Kodak Tri-X \$1.50

35mm x 100' B&W ASA 24 95c

35mm x 100' Kodak Ortho Pos film \$1.50

35mm x 100' Ansco ASA 50 \$1.50

16mm x 400' Positive Film \$3.95

35mm Fresh Bulk Negative Safety

Kodak Plus X, Super XX, Kodak Weston 24 or DuPont #1, #2 or #3—100' \$1.98 ea.: 400' \$7.50

35mm x 20 Exp. Cart.

Plus X or Super XX 6 for \$1.50; 12 for \$2.80

or Tri-X or Infra Red 6 for \$1.50; 12 for \$2.80

or Microfilm

Send 25c for complete 52 page catalog listing all photo equipment at unbeatable prices!

CUT FILM SPECIALS

4 x 5—Original box of 25 sheets—3 boxes for \$3.50

Your choice of KODAK INFRARED; DUPONT X-F Pan;

ANSCO TRI-S Ortho.

5x7 Ektachrome, Daylight, 10 shts. 3.95

8x10—original box of 25 sheets—\$2.50 per box.

Your choice of KODAK Infrared; ANSCO Process,

3 for \$6.50.

Ansco Color Day, or Tung. (10 shts. per box)

..... \$2.00 ea. 3 for \$5

8 x 10 \$3.95 ea.: 3 for \$10

SPECIAL PURCHASE—LIMITED QUANTITY

8x10—Original Box of 25 sheets—\$1.98 ea.

DuPont Process; Kodak Contrast Process Pan

10x12—Original Box of 10 sheets—98c

Kodak Contrast Process Pan.

11x14—Original Box of 12 sheets—98c

Kodak Portrait Pan.

11x14—Original Box of 10 sheets—\$1.75

Commercial Ortho.

Brand New! SPECIAL—WHILE THEY LAST!

Famous Sun Ray Tripod

3-section, elevator, heavy duty Tripod. **\$11.95**

List \$21.95 SPECIAL

AEROEKTACHROME HIGH SPEED—ASA 32

CAMOUFLAGED COLOR FILM

at ridiculously low prices!

Used by USAF to detect camouflaged areas.

35mm x 20 exp. 3 for \$1.50 Processing

35mm x 75' \$3.50 Not Incl.

HIGH SPEED MOVIE

ASA 200, '58 date. Proc. Incl.

8mm x 25' Roll \$2.45 ea.: 3 for \$7.05

8 or 16mm x 100' roll \$7.00 ea.: 3 for \$16.30

FREE

on request with every roll of 35mm color film 1 roll of 20 exp. 35mm B&W film!

Amazing results with

LANTERN SLIDE PLATES

These are exposed and developed just like contact or enlarging paper. After developing these plates can be used in your slide projector or mounted in a frame and backed by any colored paper for the effect you desire.

36 glass plates per box

2x2 2 boxes for \$1 3 1/4x4 2 boxes for \$1

1 1/4x1 1/4 6 per box \$1.50

Fresh ASA 50 Aero Ektachrome

35mm x 20 exp. \$1.50 ea. 4 for \$5

Processing included

35mm x 40' Bulk \$5.00; 35mm x 75' Bulk \$7.50

35mm x 75' Bulk plus 4 1/2 gal. devel. kit \$10.00

PAPER SALE

CONTACT PAPER—less than 1c a print

8x10 1/4" SWGL, (100 shts) #0, #4 \$2.90

8x10 1/4" SWGL, (250 shts) #0, #1, #2 2.75

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10x10" SWSN #1, 4 1 box (100 shts) 98c

8 1/2x11" Reflex Copy (100 shts) 1.00

18x22" LWSM #1, 2 1 box (50 shts) 1.98

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KODAK 35mm x 100' LWSM #3 2 for \$1

Ad-type LW Film 35m. 40"x50", #3 \$2.00

Kodak Linagraph, 7"x60" \$2.98

Kodak Linagraph, 8"x200" 1.98

VARIAM PAPER

10"x10", SWSN, 250 sheets only \$6.95

BRAND NEW!

For 8mm, 16mm and 35mm

MORSE G-3 DEVELOPING OUTFIT

List \$34.50 AWON PRICE—\$21.95

Please include postage with all your orders.

20% DISCOUNT on all new cameras, projectors, etc.

Include your money order or cash price.

Write to:

AWON FILMS

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DON'T BE CONFUSED . . .

For over 12 years, Life Color Labs has produced the finest in color processing and printing . . . at reasonable prices!

See for yourself the difference expert attention of experienced graduate color technicians can make in developing, printing or duplicating your prized color films.

COLOR PRINTING & DEVELOPING SERVICE

WALLET SIZE 25c

2 1/2 x 3 1/2	40c	5 x 7	1.25
3 1/2 x 3 1/2	50c	8 x 10	2.50
3 1/4 x 4	60c	11 x 4	4.95
4 x 5	75c	16 x 20	10.00
35mm Color Duplicates	25c		

Cropping & Dodging on Request
Add 50%

PROCESSING — Ansco Color, Ektachrome 120 & 620 Rolls

@ \$1.00

Ansco Color & Ektachrome 35 mm.

20-exp. Rolls, Processed & Mounted @ \$1.00

Ansco Color 35 mm "Mercury Rolls"
Processed & Mounted

@ \$1.50

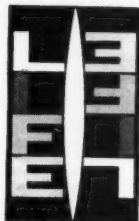
ANSKO COLOR & EKTACHROME SHEET FILM PROCESSING 6 Sheets or Less

2 1/4 x 3 1/4	\$1.25	20c ea.
3 1/4 x 4 1/4	1.50	20c ea.
4 x 5	1.75	25c ea.
5 x 7	2.50	35c ea.
8 x 10	3.75	60c ea.
"Wallet Size" Prints ONLY, Limited to Transparencies Not Larger Than 2 1/4 x 3 1/4.		

ORDER LIFE COLOR PRINTS

FREE! POCKET BOOKLET

"How to Select Transparencies for Good Color Prints" easy to read, easy to follow instructions on how to select transparencies without guesswork.



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BACK TO NORMAL!!! -AT LAST-

NEW—FRESH—1957 DATED COLOR FILM—KODACHROME WITH PROCESSING INCLUDED

35mm - 16mm - 8mm - 120 - 620
plus all other popular sizes—still or movie

- Unlimited quantities
- Eastman Kodak film
- Eastman Kodak developing
- Free return postage
- No extra charges

Look at These Prices

35mm 20 Ex. (slide mounted)	\$2.79
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NEW PRODUCTS

(Continued from page 122)

lens, it changes focal length of normal lens to 9mm. The telephoto converter converts the normal lens to a 25mm telephoto. A haze filter and a filter for use with Type A film outdoors are built into the camera turret. The filters may be used with any of the lenses. The K27 is a sturdily built die-cast metal camera. The turret is also of substantial construction. The camera uses roll film and has Waterhouse stops calibrated at half f-stop intervals. The viewfinder is designed for viewing with wide-angle, normal, or telephoto lenses. The camera has only one speed, 16 frames per second plus single frame. Price of the K27 is \$99.95. For additional information write:

KEYSTONE CAMERA CO., INC.
HALLET SQUARE, BOSTON 24, MASS.

Keystone Has Exposure Dial

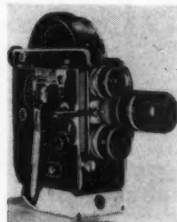


A new Keystone movie camera, the Capri-Dial Set, features an exposure-setting dial that works indoors and out. For outdoor use the dial features a scale of weather conditions, ranging from heavy shade to bright sun. You simply move the pointer

to the existing condition. Indoors, the dial is calibrated for two 375-watt floodlights. To arrive at the proper setting, you first determine the distance between lamp and subject. The scale is rotated until the footage appears in a little window and the lens opening is set. The camera has only one speed, 16 frames per second plus single frame, and uses regular double-8 roll film. Price of the Capri Dial Set, with f/2.3 lens, is \$49.50, and with f/1.9 lens, \$59.95. For additional information write:

KEYSTONE CAMERA CO., INC.
HALLET SQUARE, BOSTON 24, MASS.

Bolex Has Through-Lens Viewing



The Bolex H-16 Reflex 16mm movie camera has both full frame through-the-lens focusing and viewing. The image is picked up behind the lens and in front of the shutter by a semi-reflecting prism and is viewed right side up and 6X enlarged, according

to the manufacturer. Viewing is at eye level. The reflex prism affects the optical correction of ordinary short focal length lenses, and a new line of Kern-Paillard lenses have been designed to overcome the difficulty. The Bolex H-16 Reflex comes equipped with the standard Octameter viewfinder. Price of the Bolex H-16 Reflex, with Lytar 25mm f/1.9 lens, is \$419.50. For additional information write:

PAILLARD PRODUCTS, INC.
100 SIXTH AVE., NEW YORK, N. Y.

Ilford Introduces New Pan F

The introduction of a new and improved Pan F film has been announced by Ilford Inc. The film is available only in 35mm cassettes, and 30 and 100 ft. bulk loads. It is said to have extremely fine grain. Exposure index of the new film is 25. For more information write:

ILFORD INC.
37 WEST 65TH ST., NEW YORK 23, N. Y.

(Continued on page 128)

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B&H M-8, case, 37 x 50 screen	211.45	99.50
Keystone K 100m, case, 30 x 40 screen	134.90	69.50
Keystone K 109m, 37 x 50 screen	211.45	109.95
Revere 90, case, 37 x 50 screen	201.50	99.50

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Eveready Flash	20.95	23.95
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	• Bolex M, B-2	• Graflex 22
	• Baur A8, S8S	• Ikonta
	• Baldini	• Konica II, III
	• Ciro 35	• Keystone
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Reg. 275.00 Kodascope Royal Projector	
750W. 16mm	200.00
Reg. 74.95 Keystone K-75 500W Proj. w/case	59.95
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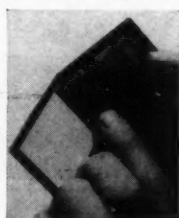
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NEW PRODUCTS

(Continued from page 126)

Filmosto Super-Size Slide Binders

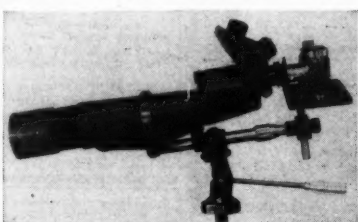


The Filmosto slide binder is designed for use with the new super-size slides. The binder consists of two pieces of glass, bound together on one side like a book. The 38mm x 38mm superslide is slipped into the built-in mask inside the binder. Protective foil covers adhesive strips inside the mask. To seal, foil is removed and binder pressed firmly. A trimming template is available for transparencies that must be trimmed to size. The slides may be shown in many 2 x 2 slide projectors and will also fit the Airequip slide changer. Price for box of 20 slide binders is \$1.95. A box of 100 costs \$8.95. Price of the trimming template is \$1.50. For additional information write: KARL HEITZ, INC.

480 LEXINGTON AVE., NEW YORK 17, N. Y.

Camera-to-Telescope Adapter

The Teledapter is designed to permit the use of the Bushnell Spacemaster telescope with any 35mm or 2 1/4 x 2 1/4 reflex camera, plus 8mm and 16mm movie cameras. The camera is aligned with the telescope by placing it on an adjustable platform. The telescope is mounted on a bracket that is joined to the platform by a single shaft. The en-



tire unit can then be tripod-mounted. There is no direct coupling between camera lens and telescope eyepiece. Instead, a rubber shield protects the telescope and the camera lens from stray light. A wide range of focal lengths, 750mm to 2000mm, may be had by interchanging orthoscopic eyepieces that are available with the telescope. (An orthoscopic eyepiece is one that gives an image in correct or normal proportions.) The focal length of the system is equal to the power of the telescope eyepiece multiplied by the focal length of the camera lens. Eyepieces are available in 15X, 20X, 25X, and 40X power. A four-hole eyepiece turret is offered to users of non-reflex cameras. Eyepieces for the turret come in matched pairs. One eyepiece of every matched pair has a ground glass at the focal plane for visual focusing and composition. After focusing, the turret is rotated until the other half of the pair—the matching, clear eyepiece—is brought into line, and exposure made. The entire unit, including Spacemaster, one eyepiece, and Teledapter, sells for \$114.50. For additional information write:

D. P. BUSHNELL & CO., INC.
BUSHNELL BUILDING, PASADENA, CALIF.

(Continued on page 130)



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8mm x 25' dble roll	...	\$2.25 ea.	3 for \$ 5.95	
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8mm x 100' Bolex	...	\$6.95 ea.	3 for \$19.50	
16mm x 50' mag.	...	\$3.95 ea.	3 for \$11.25	
16mm x 100' roll	...	\$5.95 ea.	3 for \$19.95	

Special **KODACHROME (Kodak Proc. Incl.)

O.D. (camera spooled from bulk)	
8mm x 25' dble roll	\$ 2.25 ea. 3 for \$ 5.95
8mm x 25' dble mag.	\$ 2.75 ea. 3 for \$ 7.50
16mm x 50' mag.	\$ 3.60 ea. 3 for \$10.00
16mm x 100' roll	\$ 5.25 ea. 3 for \$15.75
16mm x 100' O.D.	\$ 3.75 ea. 3 for \$11.25

AERO EKTACHROME ASA 40

35mm x 20 Exp.	6 for \$2.50
\$120—\$620	6 for \$2.50

AERO EKTACHROME PROCESSING SERV.

8mm x 25' dble \$1.60	16mm x 100' \$2.50
8mm x 100' dble \$3.25	16mm x 50' \$1.50
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8mm x 25' dble mag.	\$3.40	\$2.95	\$3.55
8mm x 100' Bolex dble.	\$9.95	\$7.25	\$9.95
16mm x 50' mag.	\$5.25	\$4.45	\$5.25
16mm x 100' roll	\$7.95	\$5.95	\$7.95
35mm x 20 exp.	\$2.50	\$1.65	\$2.15
35mm x 46 exp.	\$3.75	\$2.50	\$3.25

35mm x 20 exp. Anso color \$1.65

35mm x 28' ANSCOCHROME with loader...\$7.75

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8mm x 25' dble mag.	\$1.75	\$1.95	\$2.60
8mm x 100' Bolex dble	\$3.25	\$3.85	\$5.45
16mm x 50' mag.	\$2.75	\$1.35	\$1.95
16mm x 100' roll	\$2.75	\$2.95	\$4.95

35mm x 100' Safety Film

Plus X Super XX	Infra-Red	Tri-X
Background X, Panatomic X, \$1.75	Tri-X	\$3.50
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16mm x 50'...	\$19.95
16mm x 100'...	\$49.50
16mm x 100'...	\$29.50
16mm x 100'...	\$17.95

Black & White Movie Processing Service

8mm x 25' dble	\$ 5.95 ea.
8mm x 100' Bolex	1.75 ea.
16mm x 50' mag.	1.00 ea.
16mm x 50'	.65 ea.

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35mm x 20 exp. mtd. \$1.00	8mm x 25' mag. \$.85
35mm x 20 exp. mtd. 1.60	16mm x 50' mag. 1.00
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By Tony Rose

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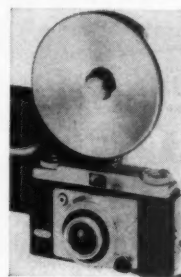
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Weston Master III

NEW PRODUCTS

(Continued from page 128)

Low-Cost 35mm Flash Camera

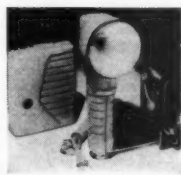


A new low-priced 35mm camera and flashgun combination, the Premier, has been imported from Germany by the Heiland Division Minneapolis-Honeywell. The camera has a Steinheil Cassar 45mm, f/2.8 lens in a Pronto shutter. Speeds range from 1/25 to 1/200 sec. The camera has a built-in self timer. A thumb-operated

lever advances the film, cocks the shutter, and sets the exposure counter. There is a double exposure prevention device. The BC flash unit locks into an accessory shoe on the camera and uses standard bayonet or M2 flashbulbs. The Foto-Mite flash unit also includes a test light and button for checking the battery. An exposure dial is mounted on the back of the reflector. Price of the Premier is \$54.95. For additional information write:

HEILAND DIV., MINNEAPOLIS-HONEYWELL
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New FR Electronic Flash Is Small

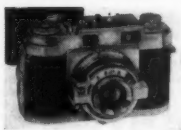


The FR Electronic Flash Model 140 is designed to work on 110-volt AC or an available power pack. It stands only 8½ in. high and is 3¼ in. deep. It can be used with any camera having X synchro-

nization. Flash duration is 1/500 sec. The unit is provided with a bracket for attachment to your camera's tripod screw. A ready light and an on-off switch are built into the rear of the unit. Guide numbers are: Kodachrome, 30-35; Ektachrome or Anscochrome, 50-55; and for black-and-white films such as Tri-X, 220-250. A power pack (left, in photo), small enough to slip into a pocket, is available for the Model 140. The power pack works off four D cell batteries and can be clipped to the waist. The AC power cord of the Model 140 is plugged into the power pack and the switch set at "on." Each set of batteries will deliver between 50 to 150 flashes, according to the manufacturer. Price of the Model 140 is \$29.95. Price of the power pack is \$14.95, less batteries. For additional information write:

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Low-Priced Kalimar 35mm Camera



The Kalimar Model B has a Takor 45mm f/2.8 lens that can be closed down to f/16. The camera features a single eyepiece on the coupled range-

finder. The camera is brought into focus with a fingertip control. Film advance, shutter cocking, and exposure counting are accomplished via a single-stroke, rapid advance lever. Shutter speeds are B, 1/5, 1/25, 1/50, 1/100, and 1/300 sec. The shutter speed and diaphragm scales can be read from the top

(Continued on page 132)

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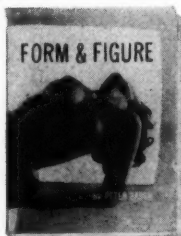


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NEW PRODUCTS

(Continued from page 130)

of the camera. The Kalimar Model B
is 4 1/4 x 2 3/4 x 3-in. It has X flash syn-
chronization. Price of the camera is
\$44.50. For more information write:
KALIMAR INC.
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Viewer for 8mm, 16mm, and 35mm Slides



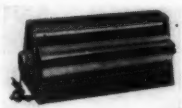
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Type 834 TV Recording film has been
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it replaces. Type 824 had a relative ex-
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834 is available in either 16mm or 35mm
sizes. For additional information write:
E. I. Du Pont De Nemours & Co., Wil-
mington, Del.

Lott Rotary Dryers Improved



Several im-
provements have
been incorporated
into the line of
Lott Rotary Print
Dryers, according
to the manufac-
turer. In the
Standard and Professional models, the
heating element is now sealed be-
tween two pieces of asbestos and then
wrapped in an insulation paper called
fish paper. This is said to prevent the
insulation from cracking from heat,
and eliminates the possibility of the
dryer shorting out. The Lott Roto
Drum is welded the entire length of the
seam. All Lott Dryers are polished
stainless steel. The new models are
equipped with a heavy-duty spring
roller for the canvas curtain. The
Standard and Professional models also
have an on-off switch and pilot light
located on the side. Prices are: Stand-
ard, \$34.95; Rotomaster, \$69.95; Profes-
sional (shown), \$49.95; and for the Lott
Fast Flat Dryer, \$9.95. For additional
information write:

U. D. A. INC.
1909 S. KINGSHIGHWAY, ST. LOUIS, MO.

Kalimar Collapsible Lens Shade



The Kalimar
Snap Hood is a
collapsible lens
shade that can be
left on the camera
even when the
camera is en-
closed in its car-

rying case. The hood is of all-metal
construction. It can be extended or
(Continued on page 134)

OUTSTANDING VALUES

DEVELOPING SERVICE AVAILABLE

100' 16mm B&W\$1.25
8mm 25' double60

MOVIE FILM

Size	B&W	Color
8mm 25' dbl. roll	\$1.15	\$2.25
8mm 25' dbl. mag.	1.75	3.00
16mm 100' B & W available in both sound or silent	2.50	5.95
16mm 50' magazine	1.90	3.50

Processing included—
With purchase of 6 rolls B & W of any size—ONE FREE
16mm Kodachrome, 100 ft. roll.....\$4.95
To be sent directly to Eastman Kodak for free processing.

35mm COLOR FILM

Available in tungsten and daylight
Available in ANSCO TUNGSTEN 35mm x 100'...\$22.00
AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20
exp. rolls, including proc....\$1.50 (3 for \$4.25)
20 exp. rolls INDOOR ANSCO COLOR
\$1.00 (3 for \$2.75)
AERO EKTACHROME CHEMICALS—1 1/2 gal....\$2.95

Bulk MOVIE FILM 8mm or 16mm

1500' (30 50' rolls) \$11.50 16mm
50' rolls .45 8mm & 16mm 100' rolls .90 8mm & 16mm
1350' (25' rolls) \$9.95 16mm
400' rolls \$3.60 8mm & 16mm
(this is a fine grain)
PANCHROMATIC REVERSAL FILM
Processing not included

35mm BLACK & WHITE BULK

ANSKO FINOPAN \$1.25 (Weston 24) Kodak
Super X or Double X.....\$1.40

ROLL FILM

#127, 120, 620, 116, 616
Black & White 10 for\$1.95
120 & 620 color..... 75c a roll
35mm 20 exp. B&W25c
35mm 36 exp. B&W49c
AERO EKTACHROME #120 and #620
Weston 40 3 for \$2.85
35mm 36 exp. TRI-X..... 50c a roll.
Minimum order 4 rolls

SPECIAL OFFERING IN 8mm AND 16mm COLOR SUBJECTS

(CARTOONS AND FAIRY STORIES)

50 ft. 8mm.....	\$ 2.00
200 ft. 8mm.....	7.50
100 ft. 16mm.....	5.00
400 ft. 16mm.....	20.00 (silent)
400 ft. 16mm.....	25.00 (sound)

MOVIE FILM SPECIAL

100' 8mm double **\$1.79**
Packed on 4 Camera spools 25'
processing not included

PHOTOGRAPHIC CONTACT PAPER

Eastman Kodak SW Semi-matte—Contrast #4
100 sheets per box 10 x 10\$2.50

ANSKO COLOR IN BULK

16mm—4c per ft.....min. order 50 ft.
8mm—25 ft. on camera spools.....\$1.25
100' 8mm\$5.00
(Processing not included)

CLEARANCE SALE

SOUND OR SILENT CARTOONS APPROX. 400 ft. ..\$4.95
For Home Use Only

16mm SOUND FEATURES & SHORTS

CARTOONS & COMEDIES
Religious Films and Old Time Masterpieces such as
COVERED WAGON, LOST WORLD, DANCING MOTHERS
(with Clara Bow). Also 16mm 100' and 8mm 50'
subjects—such as—MUTT & JEFF, WALT DISNEY, OUR
GANG, TOM MIX, JOE E. BROWN, \$1.50 for 16mm
100' as well as the 50' 8mm. CHARLIE CHAPLIN
COMEDIES AVAILABLE in silent or sound—50 different
subj. \$15.00 sound \$10.00 silent. (Write for catalog
on features.)

Include postage with all orders

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Dept. M, 243 West 55 St., N. Y. 19, N. Y.

If you think that UNIVERSITY is really going places, you're right! 1956: "THE GREATEST" by every measurement! THANKS to hundreds and thousands. Our 1957 policy: we will beat or meet any price quotation and no one will ever undersell UNIVERSITY. In addition, we extend a two year guarantee, 10 day money back privilege, as well as free technical information.

All Kodak Items are Brand New.

Films Fresh Dated

QUANTITY ORDERS ONLY:

Black and White Roll Film (6):
Color (3): Movie (3)

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120 VP, 620VP	.45	.37
120 TX, 620TX Pan X	.55	.43
120CU, 620CU Kodachrome	1.25	.98
120, 620 Ektach	1.25	.98
116VP, 616VP	.60	.47
116CU, 616CU Kodachrome	1.75	1.47
127VP, 627VP	.45	.37
127TX, 627TX Pan X	.55	.38
127CU Kodachrome	1.10	.89
620CU	1.00	.79
828 Kodach	1.00	.79
35mm-20 exp. PX	.85	.65
35mm-20 exp. TX Pan X	.90	.69
35mm-36 exp. PX	1.10	.83
35mm-36 exp. TX Pan X	1.15	.87
K135-20 exp. Kodachrome	1.85	1.46
K135-36 exp. Kodachrome	2.90	2.09

MOVIE FILM	LIST	SALE
*Kodachrome 8mm w/Process roll	4.15	2.77
*Kodachrome 8mm w/Process mag.	4.75	3.84
*Films processed by Kodak license		
6mm Kodach Roll min. (6)	2.40	1.68
6mm Kodach Sps. min. (6)	3.75	2.89
8mm Kod. 100' Super	7.15	5.68
16mm Kodach 100'	7.15	5.68
16mm Kodach Mag.	5.95	4.99
16mm Kodach 100' Spl. Spr.	7.15	5.68

FILM PACK	LIST	SALE
50-21x31/2 Tri X-VP	2.20	1.74
518-31x44 Tri X-VP	2.90	2.26
523-4x5 Tri X-VP	3.30	2.49

CUT FILM	LIST	SALE
21x31/2 RP, Type "B" or Tri X	1.90	1.39
31x44 RP, Type "B" or Tri X	2.70	1.98
4x5 RP, Type "B" or Tri X	3.80	2.68

KODAK CAMERAS	LIST	SALE
Pony 135C Camera outfit	36.50	28.00
Pony 828	31.50	22.68
Signet 35	75.00	53.88
Signet 35 Camera outfit	91.45	66.45
Retina 110	139.50	116.50
Retina 11C	97.25	67.40
Stereo Outfit	84.50	60.55
Stereo 40 w/flash	89.00	49.95
Dunflex IV Kodak	26.50	19.63
Dunflex IV outfit Kodak	23.75	17.82
Dunflex IV outfit Kodak f8	36.00	26.68
Standard Flash	7.95	5.79
B-C Flash	9.95	7.26
Hawkeye Flash Mod.	7.95	5.76
Hawkeye Flash outfit	14.95	11.46
Holiday Flash outfit	9.85	7.22
11 Kodak	24.75	18.49
Bull's-Eye outfit	19.95	15.05

CINE KODAK MOVIE CAMERAS	LIST	SALE
8mm f2.7 Model 2	29.95	22.36
8mm f2.3 Model 2	37.50	27.69
8mm f1.9 Model 2	46.50	34.25
8mm f1.9 Turret	79.50	58.70
Medellion f1.9 Mag.	144.50	95.97
Royal f1.9 Mag.	189.50	142.50
K-100 16mm f1.9	279.00	210.45
K-100 16mm f1.9 Turret	315.00	241.38
CINE-KODAK SPECIAL II w/f1.4, w/100 ft. Chamb.	1345.00	1110.00
Same w/200 ft. Chamb.	1545.00	1265.00
CINE-KODAK SPECIAL II w/f1.9 w/100 ft. Chamb.	1275.00	1060.00
Same w/200 ft. Chamb.	1475.00	1199.00
Kodascope Analyst II 16mm	385.00	278.00
Kodascope Pageant Sound	459.00	350.00
Kodascope Magnetic Optical sound, MK4	795.00	595.00
Retina Curator 35mm f5.6	62.50	44.50
Retina Longar 80mm f4	82.50	59.75
Retina Close-up kit, B	43.50	33.79
Retina 35-80 FDR	17.50	13.43
Retina 50-80 RDR	8.75	7.28
Dir Pos Dev. Outfit	2.95	
Kodak Self Timer w/cable release	5.75	4.35
KODAK 8MM SHOWTIME —/case	115.00	83.75
Darkroom Thermometer	...	.35
Floating Thermometer	...	2.49
Densitron Mdl. #1	60.00	49.50
Densitron Mdl. #1A	90.00	75.50

Airequipt mags

List 2.25 **1.48** same for our price Argus

BELL & HOWELL, TDC

New Latest Models

	LIST	NEW
B&H 134TA f1.9	169.95	129.25
B&H 252B	59.95	41.97
B&H 172B Mag. f2.5	134.95	109.33
B&H 172A Tur. f1.9	199.95	149.50
B&H Electric Eye 200EE	299.95	229.50
B&H 200EE Case	30.00	21.97
B&H 70 DR. f1.9	385.50	306.50
B&H 253 Proj.	70.95	57.50
B&H 253AR Reverse	99.50	69.50
122 LR Regent	179.95	129.50
B&H 200E Diplomat B&H	299.95	214.50
B&H SD 385C	479.95	359.97
B&H 385BI SD	559.95	431.00
B&H 302C Optic SD	734.00	569.50
B&H 302BI SD	814.00	622.66
Stereotone B&H tape	249.50	179.80
B&H Tape 2000	299.50	219.50

Projectors Stereo

Stereo Proj-o-view	141.50	109.50
Stereo 750w	179.50	129.50

Projectors 35mm Bell & Howell

Rebomatic	149.50	119.70
Headliner 303 w/case	59.50	43.97
Headliner 303 w/remote control	83.00	67.80
TDC Model D w/air case	79.50	56.50
Model D w/remote control	99.50	74.50
Streamliner 500 w/case	89.50	67.80
Streamliner Duo 500	84.50	64.80
TDC Duo Table Viewer	9.75	7.49
TDC Custom Trays w/covers	1.50	.84
B&H 1/2 f1.9 Tele	69.95	52.97
B&H 6.5 f1.9	79.95	64.89
16mm f1.8 Angenieux 16mm	124.50	93.50
6" f4.5 TTH	159.50	117.22

Go!de Mark 7

w/case m/built in auto changer \$7.50

Your cost **BRAND NEW \$49.50**

4-5 Westagon 100mm Telephoto Ctd. for Ektach list 44.50 **15.95**

AIREQUIPT MAGS

	NEW	OUR PRICE
Trays for Viewlex Changer	1.50	.42
Trays for Reverse Automatic Proj.	1.45	.79
Trays for TDC Economy	1.00	.49
Case (holds 30 Airequipt mags)	15.95	6.95
Case (holds 12 Airequipt mags)	9.50	3.99
Case (holds 12 Reverse mags)	11.95	5.49
Case (holds 30-6" LaBelle trays)	15.95	7.95
Case (holds 24 trays for Reverse, TDC, Airequipt, Viewlex)	13.95	6.87

TRIPODS on Special & Brand New

	SALE
HOLLYWOOD Jr. 2 Sect. w/pan head	17.45
STAR D CONQUEST (elevating type)	21.50
STAR D COMET (elevating type)	23.05
Star D "17" 2 Sect Movie	13.95
DELUXE TRIPOD CASE	5.05
QUICK SET ELEVATOR	34.00
Star D Cont Mark III	25.95

ELECTRONIC FLASHGUN
• 4 Flashes for 1c
• Weighs only 2 1/2 lbs.
• Uses 4 flashlight batteries
• Good for 10,000 Flashes regular \$4.80
NOW \$21.92

NEW C. O. C. PROJECTION VIEWER
ONLY \$24.92

- Table Model for 2x2 Slides
- Self contained projection-viewing system
- 6x6" viewing area, opalescent screen built into case
- Smooth operating automatic changer
- Capacity 36 paper mounted 2x2 slides
- Focusing f3.5 projection lens
- Double condenser system, even illumination
- Metal case for maximum protection and portability
- Operates on 110 Volts-ACDC 50 Watt lamp
- Regular \$37.95
- Field Case \$4.95 add 1c & receive case free

New wide angle or telephoto lens for Contaflex I, II, Polaroid, Contessa, Argus c3, Signet, Kodak 35 RF—Other cameras write

list 21.50 **Your cost 11.97**

Free case with each order

Wide angle or telephoto lens for Roliflex F3.5 or other series VI cameras, your cost with case... **\$17.21**

NEW 1 1/2" f/1.9 Telephoto

with Focusing Mt. in chrome Mount, Razor sharp, clickstops, color corrected. For Reverse, Keystone, Dejur, Ampro. For B&H write.

List \$38.75 **Your cost NEW \$13.95**

Leather case90

For 8mm Fans (New)

6.5mm f/1.9 Wide Angle in chrome Mount, Razor sharp, click stops, color corrected.

List \$44.95 **\$18.95**
Leather case90

Extra Fast Tele for 8mm (New)

1 1/2" f/1.4 focusing in Black anadized and chrome Mount, color corrected. Razor sharp. Excellent for Bad Lighting Conditions! Built-in lens shade.

List \$69.50 **\$18.95**
Case1.05

Telephoto for 16mm Fans (New)

3" Telephoto f/1.9 focusing, click stops, color corrected razor sharp in Black anadized and chrome Mount. Built-in lens shade. For all cameras.

List \$59.95 **Your cost \$24.95**
Plush leather case 2.84

Wide Angle for 16mm Fans (New)

15mm f/1.9 focusing, click stops, color corrected. Razor sharp.

List \$59.95 **Your cost \$32.50**
Leather case 1.54

Extreme Wide Angle For 16mm Fans

13mm f/1.5 Focusing **\$49.95**

Minolta A L.N. list 49.95 **29.95**
Minolta Autocord L.N. 99.50 **56.75**

GENUINE QUICKSET REGENT

ELEVATOR TRIPOD
Case 1.95 List 29.95 **16.88**

Futura Super 8111 w/f2	69.05	79.50
Ever L.N.	177.50	
Futura Super 8111 w/f1.5		
Frilon L.N.	227.50	109.50

761 BROADWAY, N.Y. 3, N.Y.
8th St. & B'way — GR 5-2544
Include approximate postage, overage refunded

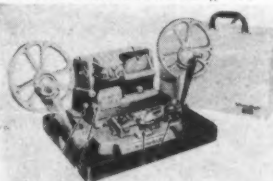
DARKROOM ACCESSORIES

BRAND NEW

	LIST	SALE
Yankee Lordomat 20 Tank	10.73	7.30
Yankee 4x5 Utility Tank	2.75	2.10
Yankee 4x5 Aquatank cut film	8.93	6.95
Yankee Safe lite w/3		
Filters	4.95	3.89
Airequipt 4 Way Fixed Easel	8.07	5.65
Airequipt Dialmaster Easel 11x14	17.06	11.95
Airequipt Photocast 4x5	14.94	9.95
Printer	10.77	7.95
Brumberger 5x7 Adj Metal	22.00	14.95
Brumberger 5x7 Safe Lite OA	5.95	4.35
Brumberger 8x10 Paper Safe	10.05	7.60
Brumberger 11x14 Paper Safe	19.95	14.75
Fedco Focus Rite Enlarging Aid	2.25	1.75
Fedco No. 100 Dryer 11 1/2 x15	9.95	6.75
Gra Lab #168 Luminous	22.95	16.10
Premier A2 Note Dryer	49.95	33.95
Premier A1 Note Dryer 12x20"	27.50	18.95
Premier 12 1/2" Trimmer w/ Guide	8.90	6.25
Premier 15" Trimmer	17.00	11.95
Premier 12" Deckled Edge	9.15	6.69
Staticmaster 1" Brush	4.05	3.50
Spot-O-Matic Enlarging Meter	8.25	5.85
Nikor 35mm Tank single reel	0.70	0.59
Nikor 120-620 Tank	7.65	6.09
Nikor 20 Exp. 35mm wide space reel	3.95	3.19
Nikor 36 Exp. 35mm wide space reel	3.95	3.19
Nikor #33 Tank with 2 35mm reels	10.70	8.50
Kodak Timer	9.75	7.50
Minutes & Seconds	0.95	0.75
Kodak 35mm Day Load Tank	9.75	7.49
Morse G3 35.8 16mm	34.00	26.75
Dev. Tank	4.05	3.79
Kodak Automatic Tray Siphon	7.75	5.49
Sun Ray 11x14 Metal Adj. Easel	5.50	3.95
Sun Ray 8x10 Metal Adj. Easel	0.75	4.95
Carr Cut Film Hangers 4x5	1.08	.98
6" all metal Trimmer	5.93	4.19
Foot Switch	23.75	10.80
Processing Kit	80.50	66.95
Arise 16x20 Lordomat		
Print Washer		

NEW! MANSFIELD PORTABLE

DELUXE FILM EDITORS #950



	Our Price NEW
8mm Editor—Complete w/case	\$25.49
List \$45.00 ±950 w/feus	
16mm Editor—Complete w/case	\$32.50
List \$49.50 w/feus	
8mm Editor—Complete but No Case, Special, no Focus Knob	\$19.97
Same for 16mm \$21.95	

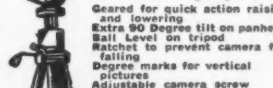
Mohawk Midgetape Pocket Recorder



Battery operated 3 1/2" in width, 8 1/2" in length, lightweight, 1 hour recording. A must for business execs., sales managers, reporters, radio, TV, on-the-spot interviews, insurance investigators, etc.

Trade-ins accepted. Free Literature. List \$249.50 **\$149.70**
SPECIAL L.N. incl. bat. mike, earphone & tape. Send for free Brochure.

MODEL 2700 Superpod



Geared for quick action raising and lowering

Extra 90 Degree tilt on panhead Ball Level on tripod. Rotates to prevent camera from falling. Degree marks for vertical pictures. Adjustable camera screw Case list 5.95 **\$11.97** Special 1.95

ELECTRONIC FLASHGUN

Ultrabrite Expert IV..... 39.95
Ultrabrite Matador..... 69.50
—ALL BRAND NEW—ALL LATEST MODELS—
Braun Hobby Standard L.N. 29.50
Braun Hobby Automatic L.N. 72.90

University Camera STORES

35mm
COLOR SLIDE
DUPLICATING
MOUNTED
17c
20 FOR — \$3.00

35mm
COLOR DEVELOPING
ANSOCOLOR (1 ROLL 1.00)
HYPERCOLOR (3 ROLL 1.50)
120-420 ANSCO (1 ROLL 1.00)
HYPERCOLOR (3 ROLL 1.50)

KODACHROME
FACTORY FRESH 1 YR. EXP. DATE
PROCESSING INCLUDED IN PRICE
35mm — 20 EXP. 7.50
3 ROLLS — 11.99
5 FOR — 22.75
10 FOR — 33.69
35mm — 36 EXP. 10.99
3 ROLLS — 17.99
5 FOR — 33.69
10 FOR — 44.57
8mm — 75 FT. DOUBLE 8.35
3 ROLLS — 13.50
5 FOR — 23.35
10 FOR — 36.99
16mm — 100 FT. 7.95
1 ROLL — 23.35
3 FOR — 36.99
5 FOR — 50.97

35mm ANSCOCOLOR
OR EKTACHROME
(not Aero)
20 EXP. — 36 EXP.
3 For 3.99 3 For 5.95
10 For 12.99 10 For 15.50

PANORAM FILM LABS DEPT M4 1190 6th AVENUE * NEW YORK 36

**THIS IS PANORAM'S
SPECIAL SUPER-SIZE
COLOR PRINT**

ONLY 20c EACH
(FROM 35MM ONLY)

3 1/2 x 3 1/2 SPARKLING COLOR PRINTS 4 x 5
3x 30c ea. 4 for 1.00
3 1/2 x 5 4x 50c ea. 2 for 1.90
5 x 7 5x 85c ea.
Any 3—2.25 3 for \$1.00 Any 2 3.15
35c ea. 3 for \$1.00

COLOR PRINT ORDERS OVER \$15 RETURNED VIA AIR INSURED POSTAGE PAID

NEW PRODUCTS

(Continued from page 132)

folded with a simple twisting motion. The Snap Hoods are available for bayonet-type mounts found on many 2 1/4 x 2 1/4 reflex cameras, and also come in Series V, Series VI, 32mm, 34mm, 36mm, and 42mm sizes. The hood can be locked to the camera and does not interfere with filter use. All Kalimar Snap Hoods, regardless of size or mount, sell for \$3.95. For additional information write:

KALIMAR INC.
1909 S. KINGSHIGHWAY, ST. LOUIS, MO.

Ilford Multigrade Contrast Paper

An enlarging paper offering contrast ranges from soft to extra hard with a single type of paper is being introduced to the United States by Ilford Ltd. Called Ilford Multigrade Contrast Paper, its contrast variation is made possible through use of three filters. The "low" contrast filter is very pale yellow, the "medium" contrast filter a deeper yellow, and the "high" contrast filter the deepest yellow. No filter at all is used for extremely contrasty negatives.

The "low" contrast filter is used for a high contrast negative. The "medium" for negatives with normal gradation, and the "high" contrast filter for negatives that are thin and of low contrast. Local contrast control may be achieved by employing one or more filters and the mixed light technique. In addition, according to the manufacturer, increasing developing time serves to lower contrast in the print. Increased contrast can be achieved by decreasing development. This is the converse of the procedure with conventional enlarging papers.

The paper is available in standard sizes and in single and double-weight velvet stipple. It is also available in single-weight glossy surfaces.

Ilford Multigrade Contrast Paper can be developed in any standard metol-hydroquinone or phenidone-hydroquinone paper developer. Recommended developing time is 1 1/2 to 2 1/2 minutes at 68°F. The Ilford 902 light brown safelight filter is recommended.

Price of the set of three filters is \$1.75. Price for single-weight 8 x 10 glossy paper is as follows: 25 sheets, \$2.10; 100 sheets, \$7.20; 500 sheets, \$30.20. Price for 8 x 10 double-weight velvet stipple: 25 sheets, \$2.75; 100 sheets, \$9.40; and 250 sheets, \$20.35. For additional information write:

ILFORD INC.
37 W. 65TH ST., NEW YORK CITY

35mm
ANSCO COLOR
28 ft. Daylight or Tungsten
49c
45¢ post & ins.
50 ft. 7.50
100 ft. 13.50

8x10 Kodak
Super XX
Dupont-Ansco
ORIGINAL
PACKING
50 **6.00**
55¢ post & ins.

120 620
AERO
EKTACHROME
Daylight or Tungsten ASA
32—Resposol
5 **25**
25¢ post & ins.

16mm MOVIE FILM
Following with Free Processing
16mm x 100' KODACHROME
Daylight or Tungsten Each 7.25
16mm x 100' ANSCO HYPAN
1 1/2 for 8.25
16mm x 100' SUPER XX
2 for 5.90
15¢ ea. roll post

35mm
ANSCO COLOR
20 EXPOSURE
CARTRIDGES
Daylight or Tungsten Each
89c M.M.
45¢ post & ins.

BULK FILM
COMBO
100' of film
with BRAND
NEW Day
light LOADER
Reg. 2.95
5 **95**
45¢ post & ins.

120 & 620
ROLL FILM
SUPER XX
INFRA RED
Resposol
20 **4.59**
55¢ post & ins.

16mm magazine
Super XX Plus X
Minimum order Each
3 for 7.35
Free Processing 2 **50**
POLICY: Film outdated and guaranteed. Minimum order \$5.00. No COD's. Cash must be paid. 200' x 16 75

AIR PHOTO SUPPLY Dept A 555 E. Tremont Ave., New York 57, N. Y.

35mm KODACHROME
FACTORY PACKED—1957 DATED
PRICE INCLUDES PROCESSING
3 ROLLS \$7.89 2 ROLLS \$11.48
6 FOR 14.95 5 FOR 18.89
10 FOR 24.59 10 FOR 35.89

MOVIE KODACHROME
Factory Packed—1 YR. EXP. DATE
PRICE INCLUDES PROCESSING
8mm 16mm
3 ROLLS \$9.39 1 ROLL \$9.45
5 FOR 15.49 3 ROLLS 24.75
10 FOR 29.95 6 FOR 47.99
8mm MAG 25 FT. 16mm MAG 50 FT.
3 MAGS. 10.95 3 MAGS. 16.50
10 FOR 35.35 10 FOR 52.50

35mm ANSCOCOLOR
35mm EKTACHROME
FACTORY FRESH—1 YR. EXP.
PRICE INCLUDES PROCESSING
20 EXP. — 36 EXP.
3 ROLLS \$6.49 3 ROLLS \$9.99
10 FOR 19.97 10 FOR 28.95

GOLDEN GATE
COLOR PRINTS
2 1/2 x 3 1/2 — 25c ea. — ANY 5 FOR \$1.00
4 x 5 — 50c ea. — ANY 5 FOR 2.00
3 1/2 x 5 — 35c ea. — ANY 3 FOR \$1.00
5 x 7 — 75c ea. — ANY 4 FOR 2.90
8 x 10 — \$1.50 EA
ANSOCOLOR • EKTACHROME
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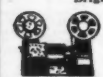


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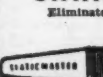


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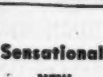


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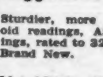
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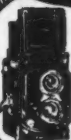
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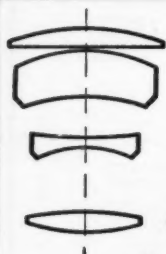
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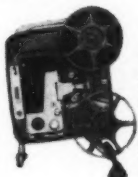
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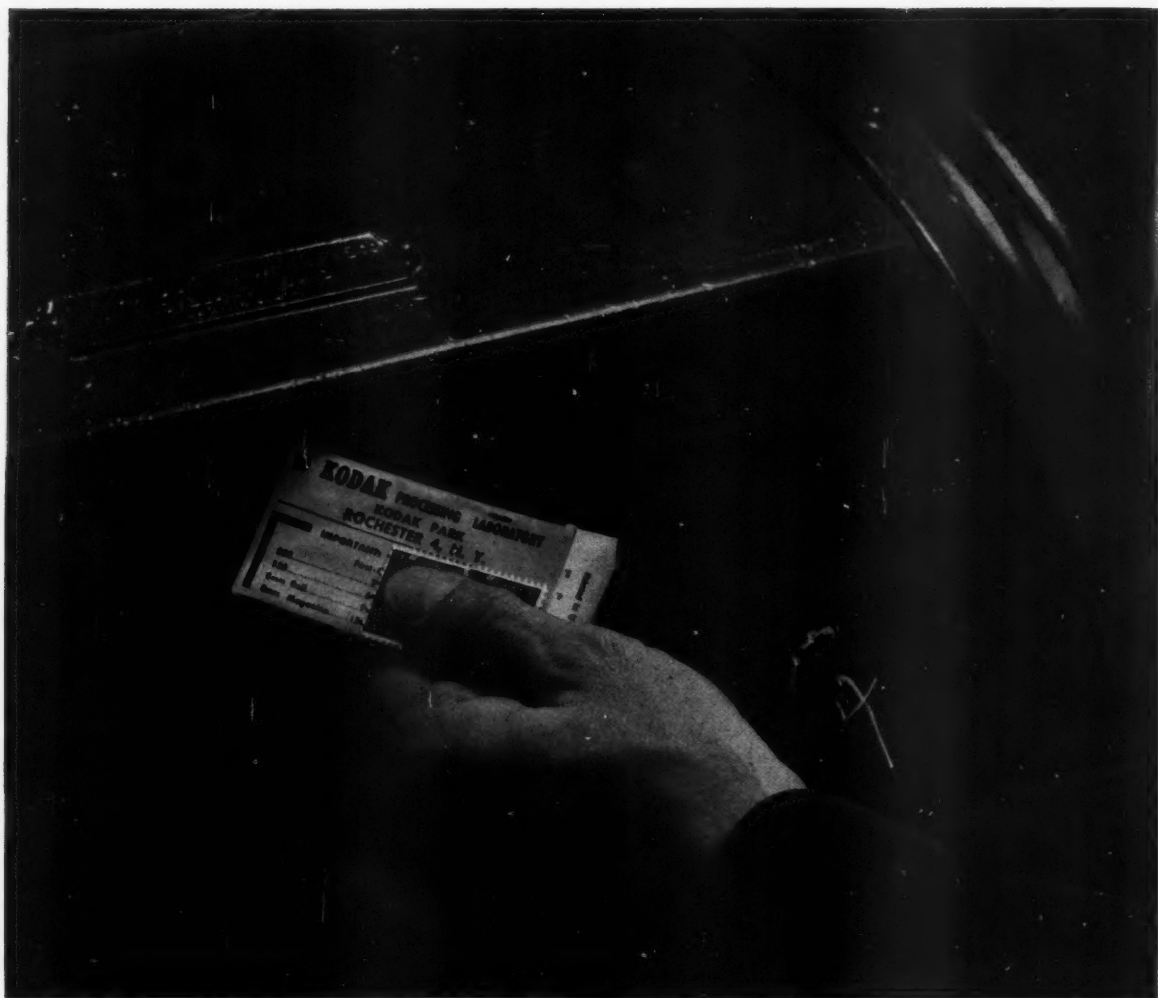
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